

NEW YORK CLIPPER

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JULIAN ELTINGE.

Whose picture appears on the front cover of this issue, has, in a little over one season, won the distinction of being one of the most popular as well as one of the biggest money-making stars on the American stage. He is now in his second season in the Otto Hauerbach musical play, "The Fascinating Widow," under the able management of A. H. Woods, and from the tremendous business it is doing in cities where it has been seen before, it looks as though he could, if Manager Woods so desired, continue in the same vehicle for at least two more seasons. Although the cleverest of all the character actors who impersonate women, Eltinge is all boy, and that is why he is so well liked when garbed in female attire. There is not the least bit of femininity about him, and he is just as manly a man off the stage as he is a pretty girl on. Eltinge is in a class by himself in his particular line of work. It was far from the clever young actor's desire to become an impersonator of the gentler sex when he adopted the stage for a livelihood. It was Eltinge's ambition to be a juvenile leading man, and his only reason for becoming an actor at all was the fact that there was more money in it than being a bank clerk in Boston, at a paltry salary. When Robert Barnett, author of "1492," was rehearsing the bank clerks for an amateur performance at the Tremont Theatre, Boston, he was approached by Eltinge, who asked him to put him in the show. He said he could sing and dance, and was given an opportunity. Something in Eltinge's pertness appealed to Barnett, so he kept a watchful eye on him. He was put through his paces, acrobatic dancing, including splits, and even when he was not rehearsing he was busy at one side of the stage practising his dance steps. This attracted not only the attention of the company, but of Barnett. It was not long before Eltinge was told to get himself up for the soubrette part in the play, even though it deposed an older man who had been cast for the part. The success of Eltinge in this performance gave him the part in "Miss Simplicity," which Barnett produced later for the Boston Cadets. Eltinge admits that he was crude, but it passed for amateur acting. He then decided to become a professional.

He had a hard struggle and there were many disappointments, but when he was most discouraged his fighting spirit would be aroused. He went on and up raising himself from a salary of \$200 a week to \$1,750, the sum he received the last week he played in vaudeville.

A. H. Woods had his eye on Eltinge for two years to make a star of him, and while the terms were satisfactory to the clever actor, he refused the offer until Woods found the play that would suit him and one that he thought the public would like him in. Woods had three plays written for Eltinge, and forfeited a large sum of money in advance royalties before he found "The Fascinating Widow," which is making Eltinge a millionaire and adding thousands of dollars to the A. H. Woods fortune.

Julian Eltinge in private life is William Dalton, and to his intimates he is "Bill." He displayed a keen business sense in the selection of a stage name. When he was a schoolboy in Butte, Mont., he had a classmate named Eltinge. It was difficult for the boys to get the right pronunciation of the name, and they teased the lad by calling him "Eltingy," "Eltingj," and with other variants of the name. Mr. Eltinge said that he knew that the name of William Dalton would have little significance, so he selected the name of Eltinge for stage purposes, as he was sure that the fact that the name offers so much opportunity for mispronunciation would but serve to fix it more firmly with the public. He was right, as very few get the correct pronunciation. The name should be pronounced with the hard sound of "g," or as though there was no final sound of "e."

Eltinge will play "The Fascinating Widow" for at least another season, but he is already working on a new comedy which will be in the nature of a detective play. This will give him an opportunity for numerous changes of costume. In order to keep himself in condition, he has to follow rather a restricted diet during the play season.

THE GREAT RAYMOND.

Maurice F. Raymond, known to all nations of the earth as "The Great Raymond," is now completing his third triumphal round the world tour with his colossal "Miracle" entertainment.

His five years abroad have been years of great achievement. In addition to having amassed a fortune he has met with unusual success in an artistic sense. He has entertained kings, queens and emperors, and has received many "decorations."

Just at present he is playing in India, to the greatest business ever done there by a magician.

He is returning to the United States by way of Burma, Siam, China, Japan, the Philippine and Sandwich Islands.

As will be seen by reference to his advertisement in this issue of our paper, he is ready to receive offers of time for season of 1912-13, from managers of first class theatres.

Richard Pitrot, 47 West Twenty-eighth Street, is Mr. Raymond's American representative.

PITROT AMONG THE SPIRITS.

A VERSION TOLD IN HIS OWN ENGLISH BY THE GLOBE TROTTER.

Pitrot is just driving very fast, eighteen miles an hour, on a cloud aeroplane. When he reaches the door of the heavens he knocks three times. St. Peter answers and says: "Who is the knocker?" Pitrot answers: "I am not a knocker; I come not from the Putnam Building, but direct from 47 West Twenty-eighth Street, in New York." "Oh!" says St. Peter, "That's a difference. Please come in, and make everything as comfortable as possible." I sit down on a beautiful cloud

the agent, Marinelli; Signora Camencita Paulous, the greatest Parisian comedian; E. Rousby, with his electrical theatre; Ludwig Amann, the great German mimic; Paul Martinetti Troupe, Paul Cinquevalli and the Three Romer Song Birds. These Romers went in 1885 on the steamer "Cymbria" for New York, and, as you know, the steamer went to the bottom of the sea. Now Mr. Rial ask me: "How is Oscar the great?" I ask: "You mean the King of Sweden?" "Noooo," he says; "Oscar Hammerstein, the greatest theatrical bricklayer and cigar manufacturer." "Oh, my former partner, Mr. Hammerstein!"

I told him, he is doing very well, and his London opera house is really a peach. He

Gustav Walter, the founder of the Orpheum circuit. Tony Pastor said: "Hello, Pitrot! You are here? Do you remember when I gave you your first engagement twenty-five years ago in America?" "Yes," I said, "Mr. Pastor, and you treated me really very good. Believe me, Mr. Pastor, you can be proud that all the profession loves you still as the father of the vaudeville business, and they will never forget what you have done for the actors in past days." After this, I shook Frank D. Bryan's hand, and told him "I bring you fine, great good news. Your dear daughter, Gertrude, at present she makes at the Lyric Theatre in the play, entitled 'Little Boy Blue,' a great success, and all New York talks about her. If she goes on in this pro-

GERTRUDE BRYAN.

Gertrude Bryan, the dainty prima donna in Henry W. Savage's latest and most important musical operetta production of this season, "Little Boy Blue," now running at the Lyric Theatre, has shown in her brief career just what can be done when one gets right down to hard work.

Miss Bryan is the daughter of the late Frank Bryan, who was very well known in vaudeville for his one act playlet, called "The Military Man." Her mother was a prima donna in the days when Gilbert and Sullivan, in England, ruled the land with their merry, tuneful operas.

Practically born, bred and raised in a convent, Miss Bryan was taught all the arts of accomplishment which tone and finish a young woman for any vocation she chooses to follow. Miss Bryan, as the prima donna of the brilliant Savage production of "Little Boy Blue," has the distinction of being the youngest woman on the stage holding such an enviable position.

Not only has Miss Bryan mastered the intricacies of music, but languages as well have come in for their fair share of attention. French, Italian and German are as familiar to Miss Bryan as English, and, withal, the out-of-door sports, which are so rarely an accomplishment of women, are not strangers to this vivacious and active little girl. Angling is one of the favored sports of Miss Bryan. Golf, too, comes in for a share of her attention. Horseback riding and tennis are also in Miss Bryan's curriculum of outdoor exercise.

Miss Bryan's first appearance was in Mr. Savage's production of "The Wife Tamers." Here she played but a small part, but worked conscientiously. She was shifted to "The Merry Widow," and again had but a "bit" to do, but so faithful was Miss Bryan in doing that work, it was not long before Mr. Savage suddenly decided to let her try the leading role of Sonia, in "The Merry Widow." And here she proved herself a real "find" for Mr. Savage, who is ever watchful in the development of rare talent. And now, after hard work, the opportunity of her young life has come in the leading role of "Little Boy Blue." All who have seen her play the title role have been delightfully impressed, and marvel at the wonderful brightness and youthful abandon of Miss Bryan.



GERTRUDE BRYAN

Now, I must tell you, we have many different theatrical papers, and they are printed in all colors—red, green, yellow, blue, white, and the color of each paper shows its policy. The White Paper is, of course, THE OLD RELIABLE, and is keeping with great success the same course for the past fifty years: the worst of them all is the foreign yellow paper which writes the articles in an anarchistic manner, and has made a lot of trouble during the past few years between managers and profession."

Now St. Peter introduces me to Mr. George Limann, formerly of the theatrical agency, Hermann & Limann, Fourth Street and Bowery. Later he was by himself on the Fourteenth Street, next to the famous German restaurant of Luchows. There it was where Mr. William Morris started as an office boy, and he has developed so greatly that he is really an expert in the vaudeville business now. I know for sure that he is the only man in the world who knows how to put together a really first class vaudeville show, and he has proven it when he put the vaudeville shows together for Klaw & Erlanger, and his own shows on the William Morris circuit. As an agent he was always absolutely straight in his business, and he was always the right medium between manager and actor. My opinion is that he is at present more beloved by all the profession than anybody else in the vaudeville business.

Mr. George Limann asked me how I do business now. I say to him, "Thank you very much. I am the only independent man in this business in the world." "Now tell me how the rest are doing." "The agency business in New York, after Harry Mountford with his clever trick work and the White Rats, brought out the new agency law, the business for all the agents in New York is a 'get-rich-quick' business. It is so great that everybody in New York in the theatrical business is an agent. Even young Hennessey and young Albee are agents. Morris Grau he is now putting out books, and you can get for five dollars very nice works. Every step I take on Broadway I meet an agent, and the Putnam Building at present is really a gold mine—or, as I call it, a modern 'in-a-dress' hold up, and is especially patronized by the 'Big Chief,' and the brother of the director of the Berlin 'Wintergarten' is still his private detective."

And now Mr. P. T. Barnum and James A. Bailey walked in, and Mr. Barnum says to me, "Hello, Globe Trotter, how is everything?" and I made a big bow to him say only "Allicum." Dear Mr. Barnum, they are missing you now very much in New York, as you are really the Father of the Show Business. I remember still your great saying, "The world must be humbugged," and they are doing just the same as before.

At present they are playing in this country "Sumurun," and the newspapers are making great fuss about this German, Max Reinhardt. This is a very old adaptation, and I myself played in it about forty years ago, at the great Averino Theatre in Prag, Bohemia. This was a similar building to the Hippodrome in New York; it was very large, had about 120 boxes, and they played in it big pantomimes. The title of this pantomime at that time was "Sulamit," and was absolutely the same thing what they call to-day "Sumurun." Mr. Averino, a great pantomimist at that time, played the principal part himself. They are also playing in Europe since four or five years in the vaudeville theatres one pantomime sketch, in two scenes, called "A Harem's Night." This is similar on the order of "Sumurun," only the whole story of this pantomime is dreamt by the leading lady. Also the idea of building a narrow bridge over the orchestra from the lobby to the footlights is a very old Japanese idea, and I myself when I was in Japan, in Yokohama, Tokio, Nagasaki, Kobe and Osaka. There is still at present in every theatre in Japan a narrow bridge over the orchestra to the foot-

has invited the king and queen of England for his opening performance to come over especially from India to London. He has also introduced many great American novelties in London. For the Easter holidays he will give away to the audience green stamps, and if you have so many thousand green stamps, you get a free ticket for the Victoria Theatre, in New York, and this is the way how the Victoria Theatre in New York furnished the money for the opera house in London. Never mind, all the people and the newspapers everywhere know that Oscar is a real wonder and a genius. But, I must say, my dear Mr. Bial, there was never in existence in Europe a single man that could run a grand opera house with big stars at profit.

After this, another gentleman walks in the parlor; he looks very strange to me, and I ask him, "Who are you?" He says, "You don't know me. I am Harry Williams, from Pittsburgh. You remember, I was very good to you when I played house shows in the Academy of Music, in Pittsburgh. Once I booked you there, and then found out I had at the same time a combination at my house, so I wrote you a nice letter, and told you, you must excuse me I could not play you that week, but you could pick out another date that you liked, and enclosed find a certified check for the amount of the salary for the week I had booked you and could not play you."

"Oh, now I remember you, Mr. Williams. That kind of business is past." After we had made a lot of noise there walked in Tony Pastor, Louis Behman, Frank D. Bryan, and

gress she will sure be the biggest star in musical comedy, and you can really be proud of your great little clever daughter, Gertrude."

Then Mr. Behman says: "I told you so." Also Behman says to me, "Do you remember when you played for me in the Adams Street house in Brooklyn?" I say: "Yes, I played many times for you, and each time you changed the building around. I must tell you that you are another fellow beloved and never forgotten by the profession. They have never forgotten that you never took any commission from the poor artists, because most of the time you made the contracts without any agents, and through this you have saved money for the profession as much as you could. This part is now different; they take all kinds of commission and extra money as well, and are doing the profession as good as they can."

After this I meet the great founder of the Orpheum circuit, Gustav Walter. He walks over to me, and holds in his hand a very large German sausage, and says: "Pitrot, that's the cause I am here." He asks me: "How is everything on earth, and I told him the Orpheum circuit is still a great success, and they are still running in your footsteps. And really you are the man who has made some people at present great on the Orpheum circuit. There are now some other circuits out West which are progressing very large—Sullivan & Conside, and the Great Pantages circuit. Alexander Pantages is really a wonder what he has done in such a short time to build up all by himself such a great circuit."

lights during the time only that the leading actors in the play are coming on and going off.

Now I meet Jacques Offenbach, the founder and creator of the musical comedy and operetta. The first thing he asks me is, "How is the modern operetta doing downstairs?" I tell him, "The people are at present crazy on operetta, and the Vienna composers are all doing very well, especially Franz Lehár, the composer of 'The Merry Widow'. He has made with his 'Merry Widow' nearly one and a half million."

Offenbach answers me: "I have composed 150 musical operas and operettas, and have not made with them all as much as Mr. Lehár with his 'Widow' alone."

I told him also that the well known London manager, Mr. Edwards, has given Mr. Lehár for his latest work, "Eva," for the English rights, \$200,000. Lehár will come over to America and will see his latest production, "Eva," and will stop at the Hotel Knickerbocker, on the great floor with the great tenor, Caruso. After this another cloud opened. I look in a beautiful, great cloudy parlor and see the following group of prominent American dramatic actors; they were all together: Edwin Forrest, Edwin Booth, Charlotte Cushman, Stuart Robson, Modjeska, E. A. Sothern, Richard Mansfield, John Drew, Sr. and Mrs. John Drew, Sr. When I look at this group of wonderful artists I can see what America has lost of

great, wonderful people. Most all the big stars and attractions from all countries come over to America, as you now know America is the greatest show country in the world; everybody is making money there, and the American managers know how to put a play on and make it a success. I can tell you I have a lifetime experience in show business, but I must tell you that the best actor on the average you can only find in America. Of course, there are a few great stars in Europe, but I am only speaking about the average. An American actor has a great gift that he is more natural on the stage than the European actor. With the latter you can always see when he comes on the stage that he is willing to act; with the American actor it is different; he always gives a real characteristic picture from life, and the same you can say about the American vaudeville performer. I, for instance, have divided the vaudeville performers into four classes: I mean in reality and originality: first comes the American performer, then the English, then comes the Latin, and after them, at last, the German. After my fifty years' experience, the American performer is the best and the easiest to handle, and the German is the worst. Now St. Peter walked in again and invited us all to a nightcap. We had there so many nightcaps until the clock on the mantel struck three. I started up, rubbed my eyes once more, awoke, and found that my pipe had gone out.

OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

JAN. 27. Charles Brookfield, the new censor, is quickly in the middle of a fight. He has refused to license Israel Zangwill's new play, called "The Next Religion." This has not been done in a casual way. The manuscript has been backwards and forwards for some time. "The play," says Mr. Zangwill, is a serious play, dealing with religious questions with much the same sincerity and candor as that with which I regarded politics in "The War God," which the censor passed. I am not at liberty yet to tell you the whole plot, but you can take it for granted that there is nothing that treats of religious matters in a frivolous spirit. I certainly do allow characters to express beliefs—not necessarily my beliefs—which might shock an orthodox member of this or that denomination. What makes me particularly angry about it all, is that no objection is raised when people treat, for frankly spectacular purposes, an old faith which the majority of the spectators do not hold—as in "The Miracle."

"Baby Mine" managed to record 343 performances in London ere its withdrawal. It is now to be taken on the road. A letter just in from R. G. Knowles, dated Bombay, Jan. 11: "I leave to-morrow. The great procession was yesterday. We rolled into the station from Poona as the king came on from Calcutta. I must admit his reception was bigger than mine. It was better than anything I have ever seen—the essence of simplicity and the acme of success. Imagine the Empire ballet added to the Alhambra, 'Sumurun,' and then magnify it one thousand times, and you will have a square in Bombay. Then imagine their majesties, the king and queen, simple but wonderful, and then imagine Burt Shepard, blacked up, with a yellow satin Mother Hubbard, and a huge pantomime necklace, and the curtain dropping on a huge success! Regards from us both."

"Charley's Aunt," at the Whitney, is on the verge of two thousand performances in London.

"Carmen," in the shape of a ballet, was revived at the Alhambra on Wednesday night. The present production is vastly better than the first, some two or three years ago, which had Guernara for its heroine. The hand of Dion Calthrop Clayton, the new art director of the theatre, is apparent in the picturesque color scheme. The very atmosphere of Spain is reproduced. Alfred Moul, the managing director of the Alhambra, has for a long time been in Spain collecting characteristic dances. He has certainly met with very great success. At the head of this importation is La Malaguetta, whose table dance is likely to be the sensation of the city. Mlle. Gaschewska, who was originally engaged to play Carmen, was suddenly prevented, but in her place Mr. Moul got Maria Le Bella, who gives a perfectly ideal performance. Bizet's music is used, with the interpolation here and there of a composition by George Byng, the libretto maestro essential to ballet dancing. "Carmen" is likely to prove a great success.

Arthur Houshaker wants to see a memorial to the late Sir W. G. Gilbert.

Last night "Kismet" was withdrawn from the Garrick Theatre. Upwards of \$400,000 has been paid to witness this play, which might run indefinitely, but Oscar Asche and his wife, Lily Brayton, sail for Australia immediately. Arthur Houshaker will resume possession of the Garrick for his production of Sutro's "Fire Screen." Additionally, Mr. Houshaker has in hand the "Third Degree," Israel Zangwill's play, "The Havoc," an adaptation by Temple Thurston of his novel, "The Great Wish," a play by Monckton Hoffe, and a costume drama by the French author, Frappet.

When Oscar Asche next appears in London it will be in a new theatre quickly to be built for him in the neighborhood of Leicester Square. He declares the intention of featuring a dollar seat, in preference to the conventional stall at two dollars fifty. He will need to build a very large theatre to make a profit on this basis. The very small seating capacity of our West End houses is responsible for the present scale of prices. Some London houses hold fewer than 1,000 people. Many of them run at 1,200 to 1,500. It is in order to meet this situation that such large prices are encouraged.

Walter and Frederick Melville will shortly replace "The Three Musketeers," now running at their New Prince's Theatre, with "Woman and Wine." This is a lurid melodrama produced at the East End Pavilion some years ago, and owing its success mainly to a dagger fight between two women.

"Man and Superman" draws near an end at the Criterion Theatre, but Robert Lorraine strenuously refuses to reveal his plans for the immediate future. He has a piece all ready, however. A report just issued by the Theatres and Music Halls Committee of the London County Council points out that in the meanwhile the music halls are absolutely free from censorship, though it is possible that the new attitude of the Lord Chamberlain in regard to sketches may involve the eventual establishment of a censorship. But the power of the London County Council, as to the granting or the withholding of music hall licenses, are quite arbitrary. The original intention of the Legislature was no doubt to give the County Council authority over the structural detail of music halls and theatres, with the special object of securing every possible precaution against fire. The tendency of the Council has been, however, more and more to discipline the music hall in all its details, and to arbitrarily withhold a license if its formally expressed wishes on any matter have not been respected. So, if a visitor to the music hall should send to the London County Council a confidential report that a song or a

dance is objectionable, an inspector of the Council is forthwith told off to look over the offending performance and to report to the Council, which stores up its opinion until the next annual licensing day, then admonishes the applicant, and even goes to the length of withholding his license if he does not promise to behave in the future. It is certain that such an autocratic attitude of the Council was not originally contemplated by the draughtsmen of the act of Parliament under which the Council operates. At the same time this rough and ready kind of censorship has proved most effectual, and has really done a great deal of good for English vaudeville. During last year it seems the County Council was asked to consider "Sumurun" likewise the songs of George Robson, and the Oriental dance of Mlle. Napierkowska, at the Palace Theatre, but did not think it necessary to take action in any case. On the other hand the Council suggested to Oswald Stoll some revision of "Rialon," at the London Coliseum; told Arthur Roberts he had better clean up his song, "The Girl Who Lost Her Honeymoon"; demanded at first the withdrawal, but eventually the complete revision of a dance called "The Dawn of Love," at the London Palladium, and absolutely prohibited an Oriental dance by Ular Aji, at Gibbons' Kilburn Empire.

John Vesta Tilley, who substituted the Victoria Palace for the other Palace, this week, in order to relieve Alfred Butt's salary list for the Tree engagement, returns to the West End house on Monday.

Philip Yorke, so long associated with the management of the Palace, afterwards of the Tivoli, is lying seriously ill in a nursing home.

John Lawson sails for South Africa very shortly.

Pietro Mascagni is Sir Edward Moss' latest capture. The famous musician is shortly to conduct "Cavalleria Rusticana" at the London Hippodrome.

On Tuesday afternoon a committee of clergymen of all denominations, representative of the clerical visitors to "The Miracle," last week, sat to receive criticisms and to formulate the same. It is not likely that there will be much difference in the performance of "The Miracle," but the Olympian press agent has seized the opportunity to get in some fine work.

While desperate efforts are being made to preserve the Crystal Palace for the recreative entertainment of the people, Walter Gibbons butts in with a scheme for a music hall hard by.

Jack Johnson, the pugilist, should have appeared at the Under Sheriff's Court the other day, for the assessment of damages due to Frank Macnaghten. No notice whatsoever was taken of the proceedings in Johnson's behalf. "It is a monstrous thing," said the under sheriff, "that the court should be treated in this way." Johnson entered into a contract to appear at a number of the Macnaghten halls, at a salary of \$1,000 a week. He neither turned up to fulfill the contracts, nor tendered any sort of explanation. Macnaghten brought suit for upwards of \$3,000. The under sheriff needed to postpone the hearing of the case.

Albert E. Corrick, for a long time on the managerial staff at the London Alhambra, has been appointed general manager of the Scala Theatre, in charge of Charles Urban's Kinemacolor enterprise.

Heinrich Reinhardt has provided the music for "The Daring of Diane," a musical comedy, produced at the Tivoli on Monday. It is fairly good, but he has done better work. The book is said to be adapted by Arthur Anderson from the German, but the Teutonic author must have been a pretty good student of Henri Darger's "Scènes de la vie de Bohème," from which it might be just a chapter. This impression was conveyed by the synopsis communicated to you last week, deepened by an inspection of the performance. "The Daring of Diane" is fairly good fun, but it is too long, and tends to be a little tiresome.

Joshua Clifton, running a troupe of acrobats known as the Five X-Rays, recently put in *The Performer* newspaper a page advertisement of a pictorial character. It obviously referred to Joseph Boganny, of the Lunatic Bakers." Clifton must accordingly pay Boganny \$250 by way of damages. The proprietors of *The Performer* and its printers have already had to pay out.

Mlle. Trouhanowa, the brilliant continental mime and dancer, who played the nun in "The Miracle," at the outset, has unexpectedly resigned her engagement and gone home. She says the strain of the performance is too great for her nerves. Pallenberg, the Viennese actor, who figured as the Spielmann, has taken a similar course. He figured it out that he ran twelve miles a day about the floor of Olympia. He has been succeeded by a highly cultured English actor, J. H. Irvine, a college man and a barrister at law.

Dion Clayton Calthrop, who is now responsible for the art detail of the Alhambra production, has written a one act play, called "The Mask," to be produced at the London Pavilion on Monday. Herein Herbert Waring will figure as a gambler.

On Sunday next the sixth annual general meeting of the Variety Artists Federation is due at the Criterion Restaurant.

Ernest Edelstein, the agent, is on his way to New York, on a booking trip.

James Marba is suffering from a bad attack of blood poisoning, ensuing to an apparently insignificant injury to his elbow.

A. P. Boswell, an old time black face comedian, died on Tuesday. He has been a terrible sufferer from cancer of the throat. Beth Tate is this week appearing at the Hippodrome, Ilford, with much success. Julian Rose, who is the hit of the pro-



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gram at the Tivoli this week, includes in his repertoire an amusing parody of Beth Tate's song, called "Take a Look at Me Now."

The Keeley Brothers, bag punchers, sail for Australia to-day under contract with Harry Rickards.

Mabel Sinclair, the ventriloquist, has had to throw up her immediate work owing to a severe attack of influenza.

This week sees the end of "The Follies," so far as the Empire, Leicester Square, is concerned, but H. G. Pellissier has got another act together for vaudeville work, called "The Punchinello."

Some time since, Maskelyne and Devant produced at St. George's Hall an illusion called "The Window of the Haunted House." An isolated building is constructed on the stage, the audience gazes upon the interior, and upon a huge window, through which, apparently from nowhere, an infinite variety of characters come and go. So popular was "The Window of the Haunted House" that Mr. Devant caused a duplication of the act to be prepared for vaudeville performances, eventually arranging with Mr. Butt for its exploitation at the Palace and allied theatres. Maskelyne and Devant have now circulated an open letter, in which they avow knowledge that a copy act has been prepared around is about to be by a rival firm. In the fear that the law may not prove equal to the protection of their rights, they appeal to managers not to deal with their competitors.

This is all very well, but the case is to be thrashed out in the law courts immediately, and the decision must stand just as firmly as it did in the case of the Schwartz Bros., "Broken Mirror," the curious coincidence being that the aggrieved party in the present case was the offending or the defending party in the other case.

Of Sir Herbert Tree's appearance at the Palace there is no need to say more than that it attracted a brilliant audience, and is likely to be a huge success. Rutland Barrington hopes to bring to the West End shortly, the sporting drama, entitled "A Member of Tattersall's," with which he has been so successful on the road. Henry Ainley, who has a nervous breakdown lately, went abroad under circumstances which caused a rumor to be circulated that he might never appear on the London stage again, is back in town, apparently in fine health. He is shortly to take to the road with "Old Heidelberg."

Marc Klaw is now in London, completing arrangements for the production of "The Pink Lady" here. He hopes to bring "The Round-Up" to Drury Lane.

Martin Harvey has arranged to run "Oedipus Rex" a third week at Covent Garden. John Fitzgerald, an old time musical director, died at the Riverside village at Kingston-on-Thames, on Sunday, in his seventy-fifth year.

George Edwardes has been very quick to avail himself of the freedom of action permitted by the Lord Chamberlain's recent announcement in respect of sketches. He is preparing vaudeville versions of most of the musical comedy successes associated with his name. In the first instance, Erle Green will appear at the Palladium, in "The Duchess of Dantzig." George Edwardes is, of course, no stranger to vaudeville work. For a long time he was managing director of the Em-

pire Theatre, which was really a kind of offshoot from the Gaiety.

Some locations for Monday next are: Drawee, Hambro and Frisco, London Coliseum; Diamond and Beatrice, Palace, Leicester; the Three Merrills, Manchester Hippodrome; Phil and Nettie Peters, Empire, Ardwick; George All, New Middlesex; Burt Shepard, New Middlesex; W. C. Fields, Shepherd's Bush Empire; Cinguevalli, Her Majesty's, Walsall; Vardon, Perry and Wilbur, Empire, Dublin; Walker and May, Olympia, Liverpool; Barton and Ashley, Empire, Leeds; the Great Welland, Empire, Bradford; the Juggling McBannas, Palace, Hull; Anna Chandler, Empire, Birmingham; Jen Latona, Empire, Cardiff; Chung Ling Soo, Empire, New Cross; Donald and Carson, Empire, Croydon; Howard and Harris, Empire, Croydon; Lalla Selbina, Palace, Hammer-smith; the Elliott Savonal, Empire, Kingston; Les Marbas, Hippodrome, Lewisham; Julian Rose, Tivoli and Metropolitan; Nella Webb, Oxford; Sam Stern, Pavilion; Seeley and West, Palace, Walthamstow; Will H. Fox, Palace, Doncaster; Mooney and Holbein, Palace, Ipswich; Beth Tate, King's Theatre, Southsea; Scott and Whaley, Palace, Manchester; Ella Shields, Empire, Middlesborough; Herbert Lloyd, Alhambra Palace; Will Van Allen, Alhambra, Paris; Moran and Wiser, Alhambra, Paris.

SHUBERTS GET THEATRE.

The American Music Hall in Chicago has been leased by the Shuberts, and they will add it to a chain of theatres which they purpose to run on lines similar to the Winter Garden here.

The American Music Hall was recently under the management of William Morris. The Lew Fields Company has been appearing there, in "Hanky-Panky," which will now move to St. Louis. The new attraction under the Shubert management will be "The Rose of Panama," at the uniform price of \$1 a seat. Lee Shubert has delayed his sailing from London to look up additional attractions for the new theatre.

OPERA HOUSE FOR ST. LOUIS.

A dispatch from St. Louis states that Edward E. Faust had received a long telegram from his father-in-law, Adolphus Busch, advocating the erection of an opera house in St. Louis.

Busch offers to subscribe \$50,000, providing other subscriptions running the amount up to \$500,000, are made within six months. Busch is at his winter home in Pasadena, Cal. Faust said that he had taken up the question with Busch several months ago. His own opinion is that the subscription of \$500,000 can be raised. He thinks the building should be an architectural monument, and that no part of it should be used for commercial purposes.

CONROY GETS SHOW.

Pet Conroy, of the well-known team of comedians, Conroy and Mack, now owns and controls the rights and title to "Billy Barry's comedy," "The Rising Generation," having purchased same from Jas. W. Spears. Mr. Conroy is not in burlesque, as was reported, but is playing United time at present.

"OLIVER TWIST" FOR VAUDEVILLE.

A version of "Oliver Twist" has been written by Frank Ferguson, and will be played in vaudeville by Jane Courthouse and company. There will be two scenes, Fagin's Den and London Bridge, and eight characters will be required.

"THE TY-PHOON" PRODUCED.

Walker Whiteside and a good supporting company offered the premiere of "The Typhoon" at the Chicago Opera House, Feb. 4. The play is one of Japanese diplomacy and American love. Mr. Whiteside, Florence Reed, Malcolm Williams, Henry Bergman and Florence Fisher did well in their respective roles.

HENRY MILLER IN NEW THOMAS PLAY.

Henry Miller has in rehearsal a new play by A. E. Thomas, called "The Rainbow," which will be presented in New York within a few weeks. "The Rainbow" is a comedy and calls for a large cast. The story is laid in New York and the Riviera. Mr. Miller will, of course, create the leading role.

TOM OUT OF THE SUN.

Tom Gillen has closed on the Gus Sun time and has gone to Pittsburgh to take up his further bookings. "Finnegan's Friend" is keeping well up in the popularity contest, and he will go to the Coast again in March.

FAIRBANKS IN VAUDEVILLE.

By arrangement with Cohan & Harris, Douglas Fairbanks will make his debut in vaudeville at the Fifth Avenue Theatre, Feb. 19, in a comedy, "A Regular Business Man."

World of Players.

MANAGER FRED S. LORRAINE, business manager of the "Madame Sherry" Co., informs us that his company did not strand at Halifax, as reported. He states that the company closed because all the territory allotted to this particular company has been played from Vancouver to Halifax. All salaries were paid in full by F. W. Healy, the manager, and all members returned to New York City. The usual two weeks' notice had been posted, and everybody knows that Halifax was the closing town. It is only fair to Mr. Healy and the members of the company that the report should be denied.

FRANK CONDON has returned to his home at Saginaw, Mich., owing to the death of his father, which occurred Jan. 28.

F. P. McCANN reports good business with his "The Girl and the Ranger" Co., through Missouri and Iowa. The roster is as follows: Charles Barnes, agent; F. P. McCann, manager; H. C. Moles, stage manager; Jess Roe, Nellie Roe, C. Jones, Frank Haden, Bill Brown, T. Roe, Harry Brown, Jack Bartine, and Dixie May.

DABNOCK and MONTAGUE write: "We will close our show March 1, after touring Montana, Washington, North Dakota and British Columbia, and will lay off in Kansas City, Mo., for a few weeks, visiting relatives."

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DAVID WARFIELD

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1911-12

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FRANCES STARR

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At the BELASCO
THEATRE

THE CONCERT

By HERMANN BAHR American Version by LEO DITRICHSTEIN

NOBODY'S WIDOW

By AVERY HOPWOOD

THE WOMAN

By WILLIAM C. DeMILLE At the REPUBLIC THEATRE

The GOVERNOR'S LADY

By ALICE BRADLEY

THE CASE OF BECKY

By EDWARD LOCKE

THE BELASCO THEATRE

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MARC KLAU IS BACK.

Marc Klaw arrived in this city Feb. 6, on the Kaiserin Augusta Victoria. He said that he had seen several musical comedies while abroad that pleased him, and some of them he had arranged to produce here. Mr. Klaw went to see Franz Lehar's "Eva," at Vienna, and "The Marriage Market," at Budapest. Both will be produced here.

Mr. Klaw accomplished a number of other important deals during his absence. "My objective point," he said, "was Vienna. We had heard on this side interesting stories about a so-called invention, known as the Kino-Plasticon, and, accompanied by Harry Blasing, our electrical expert, I went to Vienna to see it. It was represented to be an invention to project moving pictures on a stage without screen or glass, giving the illusion of living figures.

"We found the illusion to be interesting enough, but it happens that there is a plate glass used in the device, and that the invention is nothing more or less than moving pictures used in conjunction with an effect which years ago was known as 'Pepper's ghost.' In other words, it is a combination of the old and the new, which patent lawyers assured me could not be protected legally.

"For those reasons I declined to interest myself in the American rights, especially as I learned that a London music hall manager and an American vaudeville manager had last year made a contract for virtually the same thing.

"I attended a performance of Lehar's latest work, 'Eva,' in Vienna. I think it one of Lehar's best efforts. We have the rights for this country.

"In London I saw 'The Count of Luxembourg,' which is still crowding Daly's Theatre. We shall produce 'Luxembourg' in the Fall. In Berlin I saw 'The Little Cafe.' It is one of the best laugh producers in years. We shall present it here next season.

"In connection with George Edwards, I arranged for the American rights of 'The Marriage Market.' This operetta was written by two Hungarians and, curiously enough, has its scenes laid in California. The piece is an overwhelming success.

"The Quaker Girl is still a big success at the Adelphi Theatre. The indications are that the Adelphi will declare a second dividend of twenty per cent. in June. 'The Little Work Girl,' by Paul Rubens, will follow 'Peggy' at the Gaiety, and we hold an option on the American rights.

"I heard the score of 'The Pink Lady' played all over Europe, although we never have attempted to exploit it over there. Great interest is manifested toward our production of the piece at the Globe."

CAST OF "OLIVER TWIST."

Lieber & Co. have arranged with Klaw & Erlanger for the production of the Dickens centenary revival of "Oliver Twist," at the New Amsterdam Theatre, following the engagement of "The Trail of the Lonesome Pine." It has been reported that the drama would be put on at the Century Theatre, but George C. Tyler, managing director for Lieber & Co., states that at no time had such a move been considered by his firm. The complete cast which has been assembled for "Oliver Twist" is:

Fagin, Nat C. Goodwin; Bill Sikes, Lyn Harding; The Artful Dodger, Chas. Rogers; Charlie Bates, Percival Vivian; Tom Chitling, Percival Clark; Barney, Alfred Gray; Mr. Brownlow, Charles Harbury; Mr. Grimwig, Fuller Mellich; Monks, Howard Gould; Harry Maylie, Courtenay Foote; Dr. Sime, Robert Vivian; Mr. Bumble, Frank A. Lyons; Giles, Alfred Hudson; Brilles, Frederick Kendrick; Warden, Robert Vivian; Oliver Twist, Marie Doro; Nancy, Constance Collier; Betsy, Gertrude Boswell; Mrs. Maylie, Suzanne Sheldon; Rose Maylie, Olive Wyndham; Mrs. Bedwin, Jane Wilson; Mrs. Bumble, Alice Belmont; Maid, Ada Gifford.

GRACE MERRITT QUITS STAGE.

Grace Merritt, whose name off the stage was Grace Edna Merritt Cooke, was married on Feb. 6, to Henry Koble Merritt, in Toronto, Can., the home of her sister, Mrs. Charles Hoffman Neely. Mr. and Mrs. Merritt will live in Indianapolis, where the groom is prominent in business and social life.

Grace Merritt had won distinction as an attractive actress of high comedy roles, having been the first to create the leading feminine part in Bernard Shaw's "Men of Destiny" in this country, and afterward starred for three years in "When Knighthood Was in Flower." For the last two years she has played under the management of William A. Brady and the Shuberts, remaining on tour forty-one weeks last season, in Clyde Fitch's comedy, "The Blue Mouse."

COHANS SURPRISED AGAIN.

Mr. and Mrs. Jerry J. Cohan were again surprised last week when Marjory Rhodes, a niece of Mrs. Cohan, announced that she was married on Jan. 22 to James T. Troup, of Rochester, N. Y.

KLAW & ERLANGER'S ATTRACTIONS and THEATRES

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Eves. 8.15, Wed. and Sat. Mat. 2.15

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With CHARLOTTE WALKER

Gaiety

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COHAN & HARRIS Present

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A Melodramatic Farce by Augustin MacHugh

With George Nash and Wallace Eddinger

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And his own company in the Musical Farce

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Book, Lyrics and Music by GEO. M. COHAN

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Klaw & Erlanger Present OTIS SKINNER

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Produced and Managed by HARRISON GREY FISKE

New York

B'way & 45th St. Eves. 8 Mat. Sat. 2.15

KLAW & ERLANGER, Mgrs.

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Founded on the French Farce "Le Satyre," by GEORGES BERR and MARCEL GUILLEMAUD. Productions will be made in 1912 in LONDON, PARIS, BERLIN, VIENNA, ROME and AUSTRALIA

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Ran one season in New York and one in Boston

HENRY MILLER

IN

"THE RAINBOW"

By E. A. THOMAS

ROBERT HILLIARD

IN

"A FOOL THERE WAS"

By PORTER EMERSON BROWN

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GEN. LEW WALLACE'S

"BEN-HUR"

Arranged for the Stage by WILLIAM YOUNG

Music by EDGAR STILLMAN KELLEY

GREATEST PLAY OF MODERN TIMES

"SWEET PANSY"

By MEILHAC and HALEY

Music by IVAN CARYLL

"THE PRIMROSE VILLA"

A Musical Comedy Version of a French Farce

Book and Lyrics by C. M. S. McLELLAN

Music by IVAN CARYLL

"The Count of Luxembourg"

From Messrs. A. M. WILLNER and ROBT. BODANSKY'S Comedy

LONDON'S MUSICAL TRIUMPH

Music by FRANZ LEHAR

"THE LITTLE CAFE"

Music by IVAN CARYLL

[La Petit Cafe]

Book by TRISTAN BERNARD

"THE MAN FROM COOK'S"

Book and Lyrics by HENRY BLOSSOM

Music by RAYMOND HUBBELL

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Metropolitan Theatre, Seattle

Empire Theatre, Syracuse

Atlanta Theatre, Atlanta

and PERSIAN DANCES

FROHMAN GETS RIGHTS OF NEW
BERNSTEIN PLAY, "THE
ONSLAUGHT."

With the arrival, on Feb. 6, of signed contracts from abroad, it was settled that Henry Bernstein's newest play, "The Onslaught," produced recently at the Gymnase Theatre, Paris, will be presented here next season by Charles Frohman, and thereby hangs a tale as true as it is interesting.

According to the cable reports that have come from abroad within the last few days, in "The Onslaught," the plot of which is largely concerned with the anti-Semitic persecution of a French senator, Henry Bernstein has really dramatized the anti-Semitic persecution suffered by himself, when, with "Play-boy of the Western World"-like scenes of mobbing and violence, the Comedie Francaise attempted to produce his play, "Après Moi." But that there is any connection between Bernstein's unfortunate experiences with "Après Moi," a year ago, and the plot of "The Onslaught," Mr. Frohman emphatically denies, declaring the statement nothing more than the common fallacy that something that has happened after a fact has happened because of a fact.

One night three years ago, in the foyer of the theatre where, curiously enough, the play is now being acted, Henry Bernstein told Lucien Guitry the plot of "The Onslaught." At the end of the story Guitry said to Bernstein: "I accept now the Paris rights of that play." Shortly afterwards Mr. Bernstein crossed the English Channel and, without saying anything of his interview with Guitry, in a similar way told Charles Frohman the plot of "The Onslaught." With equal promptness Mr. Frohman's comment on the story was: "I want the American rights of that play." It was then that Bernstein told Mr. Frohman that this was the first play he had ever disposed of by word of mouth in the two largest play producing markets in the world.

"The Onslaught" is an entirely different play from the manuscript that Bernstein is writing in English for Ethel Barrymore's use next season. Mr. Frohman adds that "The Onslaught," when transferred to the English-speaking stage, will require fewer changes in plot than almost any other contemporary French play; that, in fact, it will not need the hand of the adapter at all, but will stand literal translation.

BROADHURST RECOVERING.

George Broadhurst has gone to Atlantic City to recover from the effects of a fall he had last week.

NEW THEATRE FOR YONKERS, N. Y.

J. Romeine Brown & Co. have leased to Henry Rosenberg, of New York, for a term of sixty-three years a plot of ground at the corner of Broadway and Prospect Street, Yonkers, N. Y., on which will be erected a modern fireproof theatre, with a seating capacity of 2,500. J. B. McElfatrick is the architect. Operations will be begun immediately and the building completed by Sept. 1, 1912.

It will be devoted to high class travelling attractions, booked by Klaw & Erlanger, and popular priced vaudeville.

"THE REAL THING" TO CONTINUE.

Maurice Campbell announced last week that Henrietta Crossman would continue to play "The Real Thing" for two more years, because of the success she has had on tour.

RAYMOND ENGAGED.

William Raymond has been engaged by Charles Frohman for Billie Burke's company, in "The Runaway," and will join the organization in St. Louis this week.

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"THE QUAKER GIRL"

"THE TALKER"

WALNUT STREET THEATRE,

PHILADELPHIA

FRANK McINTYRE in "SNOBS"

"THE WILD OLIVE"

"THE TRAVELING SALESMAN"

"THE COMMUTERS"

"THE COUNTRY BOY"—"A"

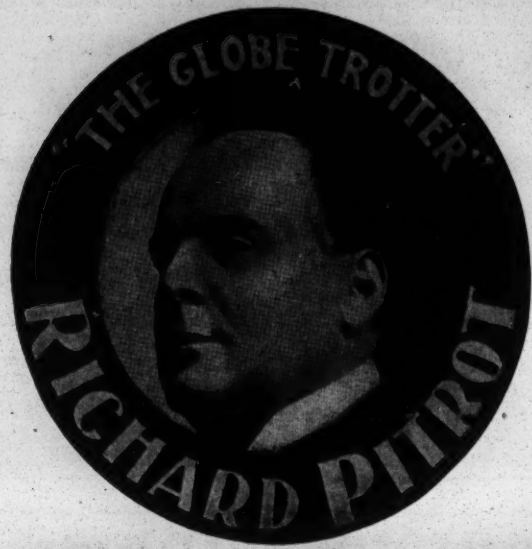
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"THE COUNTRY BOY"—"C"

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Miscellaneous.

NOTES FROM THE MODERN QUAKER REMEDY Co.—We opened our 1912 season in Wisconsin, playing nothing but the larger cities and making from two to three week stands. We carry ten people, and all are clever in their lines. The roster is: Dr. Prentice, manager and owner; Mrs. Prentice, treasurer and magician; Tom and Lena Christy, comedy sketch team and principals; Mrs. Leora Haller, characters and straight specialties; Elmer Haller, novelty gymnast; Prof. Yato, pianist; Tibbo, aerial and contortion; Jim Prentice, bill and coo specialty. This company is enjoying a prosperous season and always enjoy your valuable paper.

NOTES FROM THE GREAT LEON SHOW.—We closed our season at Ashland, Ky., owing to bad business. Since returning home, Prof. Leon was very ill and confined to his bed for the past six weeks. He is now able to be up and around, and would be pleased to hear from his friends.

DR. H. C. BRACE AND HIS COMPANY are touring the Adirondack Mountains district, with the Gibson Remedies, to good business.

ANN, CLEVELAND will remain with the Morrison Stock Co. for their Boston Summer season.

JAMES M. ALLISON is no longer manager of the Orpheum Stock Co. in Cincinnati. THOS. McLARNIE is with the Los Angeles Belasco stock.

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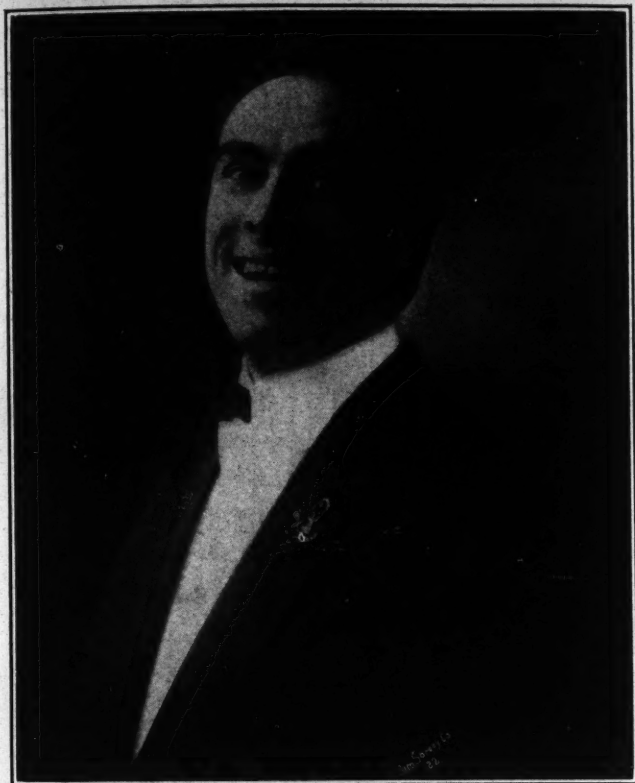
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ROSARY.

BY CLAUD READER.

Dear Rosary!
How sweet thou art to me!
With thy bright beads in opal splendor set,
The radiance that from thee falls
Is like the glistening dew upon the grass.

I love thee not alone for thine own sake,
But for the one who gave thee unto me
At blessed Easter-tide;
Ever shalt thou my dear companion be,
And in the lone night, when the swift wind,
Sweeping down the darkened street,
Awaken me,
Entwined upon my fingers I thy beads will
tell,
And pray for her who sent thee unto me.
How gracious is thy silence, yet if my heart
is glad
Thy brightness to it answers; and if I with
sorrow am beset,
Thy silence answers yet.
Or in the day when to the sun
Thy beads make answering ray,
And I thee behold,
My heart shall pray for those who friendless
are,
And we in charity shall hold all in love;
Or when thy beads reflect the light from altar
fires,
Remembering those we love, who dwell afar,
Shall pray for them.

"THE BURLESQUE THEATRE LEADER."

BY BEN. W. HARRIS.

To the uninitiated the duties of the burlesque theatre leader are practically unknown. Although the many burlesque organizations now on the road carry their own leaders, still, withal, the resident leader has many things to do that enables the company giving a first rate performance on its opening, which, by the way, is the performance that the show is judged for the week.

There have been many times, and there will be many more times, when the house leader was absolutely necessary in giving the show, for without him the chances of giving a first rate performance of a company on its opening would have been rather slim.

Of course, when one speaks of a good house leader, the orchestra must not be overlooked, for a house leader cannot be good unless he has a good orchestra to start with, but as I am specializing in this article, I will not mention anything further about orchestras, as I will reserve this for a future article.

In the first place, what are the duties of a house leader in a burlesque theatre? Has he any responsibilities, or is he necessarily a figurehead? The answer to this is that he has many responsibilities, and neither is he a figurehead. Of course, some will say that such and such a house leader is a figurehead. This may be so, for I don't wish to say that all house leaders are above reproach, but in writing an article of this kind one must take things in general. If Mr. So and So is a bad leader, then the fault lays with the resident manager, and some day this manager may have a sad awakening, for his leader may be put to the test only to find him sadly wanting in those good qualities which are necessary in every leader. As to whether the house leader has any responsibilities, the following will show. Bear in mind that while we may have some bad house leaders, we also have bad road leaders. It is the latter the house leader must look out for. The house leader must remember that the music of a show must be played as well under the direction of a bad leader as well as under a good one. This is where the house leader comes in. He should see that when the music is being rehearsed that his orchestra has a good understanding of what they are to do with it, for many times the music is quite complicated, and in the hands of a careless road leader it suffers greatly by improper rehearsing. Then again the music may be in such bad condition that none but those used to solving puzzles can make out what it is all about.

Remember, Mr. Road Leader, that the introduction to a number should be at the top of the page and not at the bottom.

When the music is in bad condition, the house leader should see that it is rehearsed carefully and explained in a thorough manner, for should the orchestra go wrong during the performance, he naturally would be blamed. A road leader seldom takes the blame so long as he has an orchestra to put it on. Of course, the good road leader has none of this, as his music is generally in first class condition, and, furthermore, he knows how to lead it.

At the rehearsal the house leader should be very observing, for should anything happen to the road leader between the rehearsal and the first performance, he would necessarily have to lead the show. If he should find that the road leader is weak in his leading, he should give him all the help necessary. In the best burlesque orchestras the various musicians have their eyes as much on the house leader as on the road leader, if he should be deficient in his leading, for they are just as anxious to give as good account of themselves during the first performance as the folks on the stage are.

A great mistake some road leaders make is in not having the cues on the music. This should not be, for it makes it much harder for the house leader, should he be compelled to lead the show in the absence of the show leader. In a great many instances the cues are wrong. The show has been changed somewhat, and the leader has not changed his cues. This shows carelessness on his part. The house leader should see that proper department is kept in his orchestra. Newspaper and book reading is entirely out of order. In orchestras where this is allowed, the road leader is at a disadvantage, for the musicians are never ready to play when the signal is given them. Papers must be laid down or book-marks must be put in their proper place. By this time a few measures of music have been missed, and by the time the introduction to the number is over, the entire orchestra is about ready to play. Remember that the introduction to a musical number is just as important as the number itself.

The house leader should see that his orchestra treats the travelling leader with proper attention and respect, always bearing in mind that he will in return see that the travelling leader does likewise with his orchestra.

House leaders should beware of those road leaders who use that stereotyped expression, "I never miss a cue." See to it that he doesn't.

Loud talking in the orchestra pit is out of order. Let the actors do all the talking.

In conclusion I would suggest to all road leaders to have their music in the best condition possible, for while you may know your show, remember that the orchestra does not. Experience has shown that when the music was in good condition, there was seldom any trouble in having it played in a proper manner. If you received a letter from a friend, written in a bad manner, you would soon complain that you couldn't understand his writing. It is the same thing in music. If you expect to have your music played well, see to it that the manuscript is readable.

K. L. WALSH, formerly of Keith's Theatre, Providence, and B. Ashley, have bought the Bilven Opera House, Westbury, L. I., for vaudeville and pictures.



ROGER IMHOFF.

As "Casey, the Piper," Mr. Imhoff is duplicating all former hits with the Knickerbockers Co. this season. The Irish humor apparent throughout the entire performance and the whirlwind finish is a hit at every performance.

BILLY AND MARIE HART.
STILL TOGETHER.

Under direction of James E. Plunkett.

GEORGE BROADHURST INJURED.

George H. Broadhurst, author of many plays, slipped on the icy pavements at Broadway and Forty-second Street, on Feb. 5, and had a bad fall. His head struck the ground and he suffered a scalp wound that was painful, if not very serious. He was taken to the office of Dr. Oscar Leiser, who gave him the necessary medical attention.

BERNHARDT TO APPEAR HERE IN VAUDEVILLE.

Sarah Bernhardt, the French actress, is to enter vaudeville here, according to a cable message received on Feb. 5, by Martin Beck, the head of the Orpheum circuit in this country. Mr. Beck said that as a result of several weeks' negotiations, Mme. Bernhardt had signed a contract to appear for forty weeks in this country, under his exclusive management. With the exception of two weeks' appearance in vaudeville, at the Coliseum in London, it will be her first appearance outside of the "legitimate" stage.

Mme. Bernhardt, according to Mr. Beck's announcement, will be seen in a repertoire of the big scenes from many of her successes, including "Camille," "Sans-Gene," "La Soeur," and "Joan of Arc." She will also give a number of one act plays, all of which will be new to America. She will sail for New York late in October, opening here early in November, and bringing with her sixteen members of her own company.

Mme. Bernhardt's initial vaudeville appearance in this country will be made at the Palace Theatre, which Martin Beck is building at Broadway, between Forty-sixth and Forty-seventh streets.

THEATRE ARCHITECT ILL.

Henry B. Herts, the theatre architect, is ill at his home in this city, and as a result the work on the plans of several new playhouses is halted. Mr. Herts was operated upon for an abdominal trouble on Feb. 7. The operation was successful.

Mr. Herts designed the New Amsterdam, Hudson, Lyceum, Liberty, Fulton, Gaity, Harris, Plaza and Jackson theatres, the Aerial Gardens and the Brooklyn Academy of Music. He has under way the plans of three new houses in the Long Acre district, including H. H. Frazee's new Long Acre Theatre in Forty-seventh Street.



JOE WEBER, LEW FIELDS, EDGAR SMITH.

At the first rehearsal of Weber & Fields' Jubilee Co., on the stage of the Broadway Theatre, Jan. 15, 1912.

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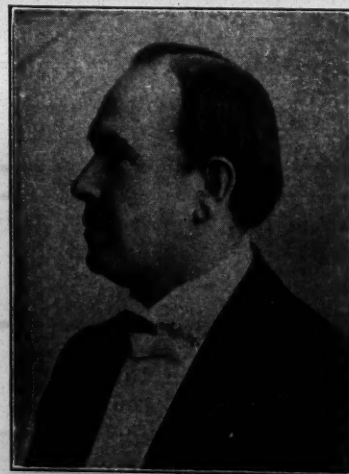
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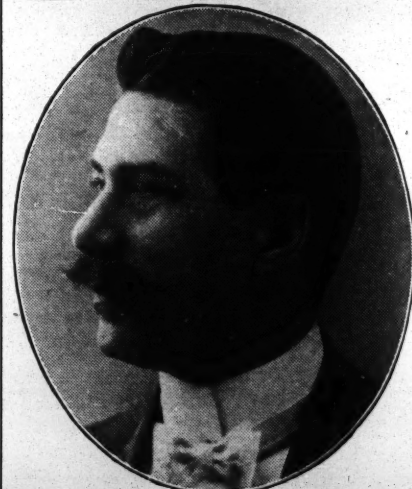
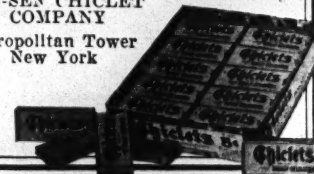
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THAT CAPTIVATING WALTZ SONG

"I'M IN LOVE WITH CARRIE"

CHORUS

I'm in love with Carrie,
She looks good to me,
So I'll board a ferry
For the matrimonial sea;
Then we will have our wedding,
Upon the footlights whir,
For I'm crazy after Carrie,
And she is a chorus girl.

**"MY WIFE HAS GONE TO RENO
AND RETURNED A SUFFER-YET"**

CHORUS

My wife has gone to Reno,
She flew out there to-day,
And Reno is a sporty place,
From what I hear them say.

Oh, me! Oh, my! I know that cry,
She's back in me biplane;
Now, John, I'm a full-fledged suffer-yet,
And command you home again.

"SHE'S A DAISY"

CHORUS

She's a daisy, a little daisy,
That's the song I love to sing;
Then I'm crazy for my Daisy
Every time the church bell rings.
She is waiting in the valley,
Where the mill stream winds its way,
So now I'm going to my Daisy,
As the sunset ends the day.

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NOTES FROM SONGLAND.

JOS. W. STERN & CO.

A record somewhat out of the ordinary in the field of musical publication is seen in the career of Joseph W. Stern & Co. during the past year. During this period this firm has published and promoted no less than six distinct operatic successes, besides a series of songs and European musical sensations that have been aptly termed the "Wonder of the Musical Age." The former include the sterling successes known as "The Spring Maid," Werba & Luescher's; Charles Frohman's "The Siren," Al. Woods' "Modest Suzanne," Werba & Luescher's "Miss Dudelsack," Frazer & Lederer's "Clairvoyant," John Corst's "Jacinta" and Charles Frohman's "Doll Girl." Of songs and instrumental "hits," one number in itself speaks a volume of ordinary publications. This is the famous "In the Shadows," arranged both as a song and an instrumental work. Nearly a hundred thousand copies of this composition were sold within a fortnight or so of its date of publication, and no band or orchestra in the country considers its repertoire complete without this wonderful number.

Both members of the Joseph W. Stern & Co. firm are men of influence and influence. Outside of their prosperous music house they are actively engaged in real estate transactions, political, charitable and other fields of activity; still their love for their prime ambition of elevating the industry of musical publication obtains and keeps them in harmony with their fellow men whenever and wherever equity is extended.

This enterprising firm promises to be even more active than ever during the present year, through the exploiting of at least ten new operas by the world's leading composers. Also sensational separate numbers like "Shadows," and among which "Parade of the Tin Soldiers" ("Parade der Zinn Soldaten") and "Laughing Love" ("L'Amour Qui Rit") are already known to thousands and thousands of music lovers abroad and at home.

Before an audience composed of some of the best people in New York, and including a host of musical critics, Victor Hollaender fully demonstrated his claim to distinction as a composer of the very first water. In fact, the success of the musical setting of "Sumurun" was so distinct and so marked that Mr. Hollaender was called before the curtain at least a dozen times, and every critic sang his praises in their newspaper articles the following day.

As a result two more musical pieces by Victor Hollaender will soon grace the boards of our New York theatres, and most favorable offers have been showered upon him from managers who are anxious to procure some of his masterwork.

Mr. Hollaender is under exclusive contract to publish all his music for the next five years with the firm of Jos. W. Stern & Co. Taking time by the forelock, they decided several years ago that Mr. Hollaender was the exact prototype of what America is looking for in the way of a composer, who cannot only write light operas, but serious music as well. In fact, all sorts of melodies that please alike the musical critic and the masses. With this in view, Edw. B. Marks, of the firm, traveled from Paris to Mr. Hollaender's summer place in the Tyrolean Alps, and aischl, right among the mountains, Mr. Hollaender affixed his signature to the contract that binds him to the house that protected his "Swing" song and will safeguard his future American interests at all hazards.

J. FRED HELF CO. NOTES.

Lew Dockstader and his Minstrels are making metropolitan audiences applaud his imitable rendition of "Lord, Have Mercy On a Married Man," which he introduced earlier in the season and has sung with tremendous success in all parts of the country. The other song hits are: "Chicken Rag," sung by "Happy" Nauty; "When the Old Oaken Bucket Was New" and "I Am Longing for the Old Day, Marguerite," sung by Manual Romane; "On the First Dark Night Next Week" and "Love is the Only Thing in Life."

The slides for that big syncopated song hit, "The Chicken Rag," are being successfully used by hundreds of illustrated singers.

"How Would You Like to Be Loved?" and

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Mountain View, California**REAL ARABS**

SPECIAL NOTICE TO MANAGERS

The Arabs of these troupes have been qualified and proven to be sober and reliable men. Their lives and time have been devoted to the art of tumbling and acrobatic exhibitions. These amusing sons of the Orient have been gathered from the best Arabian families of the Berber Tribes in Morocco. There are no theatres or places of amusement in their country. They are natural athletes who follow this line of work for pleasure only. I have experienced considerable trouble in trying to persuade some of the best tumblers to come over here with me; in fact I could not make them believe that a man could earn \$50.00 per week for tumbling acts. I was obliged to prove my statement by advancing six months' wages, and sometimes more.

There are several Troupes calling themselves ARABS now traveling in this country. Some of these have been successful in securing engagements on the merits of my troupes. Managers are warned against this deception.

(Signed) SIE HASSAN BEN ALI
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"The Chicken Rag" are the Lloyd Duo's featured songs.
The Skatells continue to use "On the First Dark Night Next Week" is their featured number.

Potter, Shea and Tanner's most popular number is "The Chicken Rag."
Jack Driscoll has recently used "When the Old Oaken Bucket Was New" and "Love is the Only Thing in Life" with considerable success.

Potter and Foster are getting big results from "The Chicken Rag."
The Daleys continue to feature "How Would You Like to Be Loved?" with marked success.

Molly and Curran's big encore winner is "The Chicken Rag."
Weston, Zanes and Poglia are scoring solidly with "The Chicken Rag."

"How Would You Like to Be Loved?" is always applauded when sung by Jessie Haywood.
"The Chicken Rag" brings the Dixie Four many encores.

ERNE ERDMAN RETIRES.

Aubrey Stauffer, of the firm, Aubrey Stauffer & Co., music publishers, in the Grand Opera House Building, Chicago, took over the interest formerly held by Ernie Erdman, and Mr. Stauffer is now in full charge of the firm bearing his name. During the brief period of this progressive company they have placed in the music world some very good song hits, among which are "Oceana Roll," which was sold to Jerome H. Remick & Co., and their latest song hit, "Oriental Rag," "Lovin' Traumerel" is another one of their catalogue which proved quite popular.

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ton, Howard Kyle, Joseph Holland, Mrs. Hart
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Geras, Col. William C. Church, Jesse Lynch
Williams, William W. Ellsworth, Albert A.
Boyd, Lucyle Elton Rogers, E. F. Geidney
Rankin, Duval, Royal Cortisze,
Weaver, Booth Tarkington, John Brunner
Guy Nichols, W. K. Otis, Campbell Gollan
and William Sage. David Bispham was in
the choir and sang "Crossing the Bar."

CLAUDE

SEASON 1911-1912

MADELINE

KELLY AND ROWE

Comedian WITH Prima Donna
THE LADY BUCCANEERS
 WESTERN BURLESQUE WHEEL

PLAYING PRINCIPAL PARTS, AND SONGS AND TRAVESTY IN THE OLIO



MAPLE VILLA FARM,

THE SUMMER HOME OF AL. G. FIELD. THE NEW BABY AND A FEW OLD FRIENDS.

Left to right—Pearl Field Conard, Al. G. Field, Mrs. Al. G. Field, Al. Field Conard, O. M. Evans, Marie Kampman, Mrs. Benner, Mrs. O. M. Evans, Mrs. Baker, Edward Conard.

Adroit Adducent Athletess MITE MOOREE

MITE MOOREE
Muscular Man

The above cartoon was the artist's conception of Mite Mooree's muscle development. Mite Mooree is an exceptionally clever trapeze artist, and in addition gives a refined muscular exhibition that is marvelous, and she is considered by the physical culturist the greatest muscular developed lady of the age.

ALWAYS WORKING
 PLAYING VAUDEVILLE
 Per Add., HIGHLANDS, N. J.

HASSAN BEN ALI HAS HIS TROUBLES.

Sie Hassan Ben Ali has just received a double blow which is causing him much annoyance. One of the Arabs who was appearing in the Hippodrome, mostly as a figure for wearing Arab costume and dressing the stage, has eloped with Hassan's stenographer. His name is Slayman Ben Hayl Ali, and his most important duty was to keep Hassan's table well provided. He was to have sailed on the Cunard liner Lucania last Saturday, but missed the boat and has not been heard of since. Hassan's only concern with the boy now is that he get back to Tangier as soon as possible and relieve him of the bonds he gives the Moroccan government for the safe return of all the Arabs and Berbers in his employ. He has also written to Commissioner Williams notifying him that he will not be responsible longer for his not becoming a public charge.

The second annoyance came in the form of a telegram from San Francisco from the agent of the Fezzan Troupe, appearing with "The Bohemian Girl" Co., and says that one of the boys, Ayssa Wadrossi by name, had been persuaded by a former employee of Hassan's, to stay in San Francisco and appear in a cafe.

Hassan has applied for an order for his deportation, and will have him sent out of the country at once, for it will cost him several hundred dollars in forfeiture of bonds if he is not sent back.

These are the only cases of this kind Hassan has ever been called upon to deal with in his twenty years' experience of importing Arabs. Once he had to ship back to Tangier the body of one of the acrobats who died in Chester, Pa., and was buried there before he knew anything about it. The proceedings cost Hassan \$500. The places of these two performers have already been supplied, Mohamed Ayah being on his way to join the Fezzan Troupe in Indianapolis.

TWENTY-FIVE YEARS AGO.

Under this heading we will publish each week important amusement events occurring in the corresponding week a quarter of a century ago.

- Feb. 12, 1887.—Francis Warren (Pop) Whitaker died at Greenville, N. Y.
- Feb. 12.—Masonic Theatre, Augusta, Ga., burned.
- Feb. 12.—Carroll's Variety Hall, Cœur d'Alene, Mont., burned.
- Feb. 12.—Mike Leary and Blanche Austin married, Wilmington, Del.
- Feb. 14.—"Pa" first acted in New York City at the Standard Theatre, by Sol Smith Russell and company.
- Feb. 14.—"Missing Evidence," by Mrs. H. D. Birdsall, originally acted at New Haven (Conn.) Opera House, by Charlotte Thompson and company.
- Feb. 15.—Margaret Mather and Emil Haberkorn married in Buffalo, N. Y.
- Feb. 16.—J. Wesley Rosenquest and Minnie Thompson married in New York City.
- Feb. 17.—"The Queen of Diamonds" acted at Putnam Music Hall, Saratoga, N. Y., by May Henderson.
- Feb. 17.—"Der Stabs Trompeter," a comic opera by Manstedt and Steffens, first sung in America at the Thalia Theatre, New York, in German.

MISS BARRYMORE ELECTED TO MANAGERS' ASSOCIATION.

Ethel Barrymore received a notification on Feb. 8 of her election to the Association of Theatrical Managers, in recognition of her production of "A Slice of Life," with an all-star cast that consists of herself, her brother John, and Hattie Williams. The program of the play reads "Ethel Barrymore presents."

DROP TWO WEDNESDAY MATINEES.

Lewis Waller announces that there will be no Wednesday matinees of "A Butterfly on the Wheel" at the Thirty-ninth Street Theatre in the weeks of Feb. 12 and 19. However, the regular Saturday matinees will be retained, and there will be special matinees on Lincoln's Birthday and on Washington's Birthday.



SELMA HERMAN,

In a new play, by C. L. Nagely.

AMATEUR NIGHT AT PARK.

The fourth successful season of Manager Vincent Padula at the New Park Theatre, Brooklyn, N. Y., finds this young and enterprising manager alive to all the requirements of his large clientele which crowds his cozy theatre at every performance. The regular weekly bill is made up of four good vaudeville acts and six early releases of pictures, together with the latest illustrated songs. The amateur nights (Tuesday of every week) cause turnaways. They are very popular here, and Manager Padula makes them as attractive as possible. On the night of Tuesday, Feb. 6, there were several amateurs who proved themselves to be entertainers of no mean ability.

There was an old man who did a clog dance, and the way the old fellow kicked his heels about led one to believe that he was no novice at the business.

A contortionist "contorted" in a clever style, and twisted himself into several knots that looked as though it would require the whole force of stage hands to straighten him out.

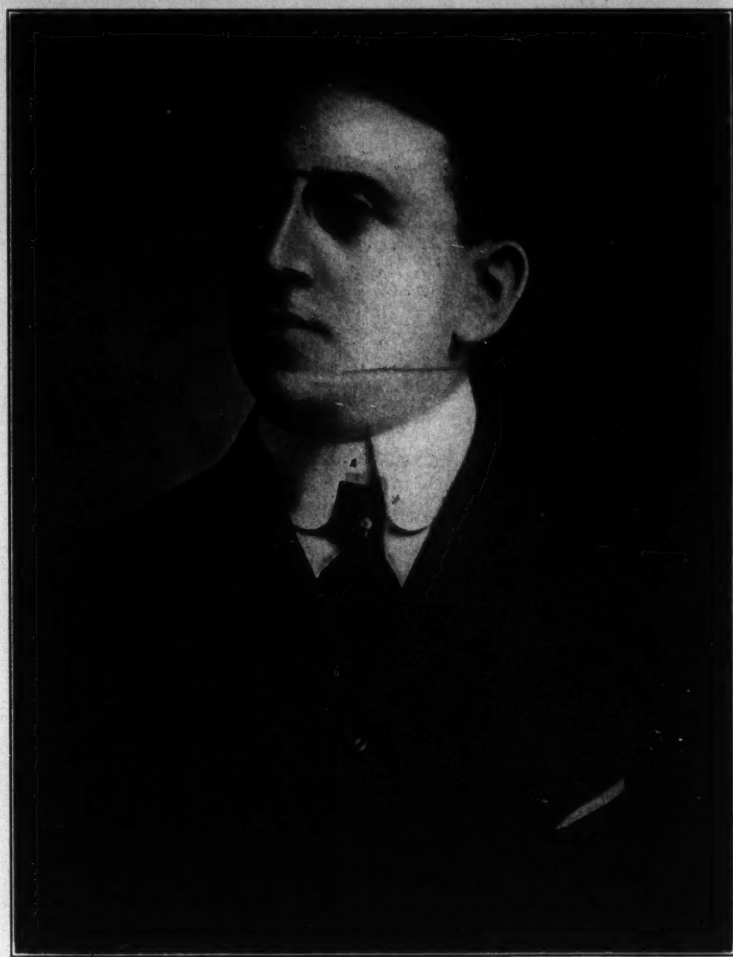
Then came a little girl with a big voice. Believe us, she had a "big" voice, and the way she used her pipes brought forth the kind of applause that makes the heart of a performer feel glad.

A youth who was listed as "The boy with the loose feet," rattled his pedal extremities to the delight of everyone present. This boy is some kicker.

There was a schoolroom act that made one think of the little red school house up in Podunk, and a newsboy who laid aside his "papers" long enough to go on and do a turn. There were other acts, some of which may have suggested the "hook" to captious persons in the audience, but when one remembers they were amateurs, many "sins" are forgiven.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:
 Front Page Cut..... \$45.00
 Double Column..... \$10.00
 Single Column..... \$5.00



MARTIN BECK.

ORPHEUM CIRCUIT.

BY MARTIN BECK.

From a humble beginning, less than a quarter of a century ago, the Orpheum circuit has expanded and grown, until to-day it has become the final word in the world of amusement to which it is devoted.

From a single theatre at San Francisco to a circuit of thirty-seven representative vaudeville houses with affiliations all over the world, is a record any business general might well be proud of, yet Martin Beck, the power plant that turns all the wheels in this wonderful factory, is a modest, retiring man, with plenty of time to listen, but very little to talk.

When seen at his office in the Putnam Building he had only just returned from a tour of inspection of his circuit.

"The public," says Beck, "always wants something new. That is not only the law of theatre patronage, but the law of the universe. We progress; we cannot remain stationary."

"The public knows that it wants something new, but it does not know exactly what, nor can it give any exact indication of its wishes. It can only approve or disapprove, and that it does with unfailing certainty."

"Who is to keep novelty in the vaudeville field? Who is to keep pulling the 'variety show' a little higher, until we eventually arrive, as I firmly believe, at the topmost pinnacle of dramatic endeavor?"

"Can the actor do this? In most instances, no. The actor, working hard, rehearsing, playing his one part again and again, is firmly barred from the imaginative phase, which will allow him to plan, think, move forward and be different."

"It is therefore up to the producer himself to keep the standard elevated, and to carry the vaudeville show up to a higher and higher level of entertaining efficiency and real art."

"It is this new idea of vaudeville which we have endeavored to exploit. Orpheum patrons have been kept supplied with the grilles excellence of the artistic world. In order to continue the forward movement and to maintain at my new theatre, the Palace, which is now in construction at Broadway and Forty-seventh Street, an artistic factory, we shall have a stock company for the production of one act plays. We shall have a stock musical company for the trial of one act operas and operettas. We shall make everything from plays to props, with only one motto—progress."

"Why must all great dramas be of three acts or four acts?"

"Why—when the literary talent of the world seems to be finding its best expression in the short story—should a dramatic author invariably require a whole evening for the telling of this tale?"

"Speaking merely in imaginative instances, now, why should not Augustus Thomas concentrate his talents in a tremendous play of one act?"

"Continuing to speak in the same purely theoretical way, why should not Giacomo Puccini or Dr. Richard Strauss bond their genius into thirty minutes instead of three hours, and give me a world sensation?"

I interposed.

"Have you these men actually under contract?" I asked.

"I am using them merely for our 'suppose,'" said Beck, "but you'll agree that it is entirely practical, and I will say that I purpose to bring to pass, myself, the real drama of one act, and the real grand opera of one act, by the finest dramatists and composers in the world, and that before old earth is half a dozen years older."

"I have already engaged a stock opera company, for trial performances of one-act operas, which includes five prima donnas. My idea is to send out a vaudeville opera of such worth and magnitude that we shall have to have three or four casts to give it."

Mr. Beck is a believer, too, in high salaries for actors.

He has been a salary payer. When they asked for unusual compensation he has often confounded them and enraged his opponents by giving a little more than they asked. Yet he has a cold-blooded theory of the matter after all.

"The actor only has ten or fifteen years of best worth," says Beck, "and into his endeavor, if he is at all talented, he brings as much intelligence, skill and patience as a successful man of business who earns hundreds of thousands. Why should he not receive money for delivering valuable goods?"

STUDENTS ACT A PLAY.

The senior members of the Empire Theatre Dramatic School on Thursday afternoon, Feb. 8, presented "Captain Joe," a comedy in four acts, by Alice Gerstenberg, at the Empire Theatre, with the following cast:

Richard Austen.....	Gordon Gunniss
Paul Kempton.....	F. Seril Peck
Tom Brummel.....	Maurice Sylbert
Harry Young ("Skinny").....	Frank W. Boeckel
Harrold Bailey.....	Guthrie McClintic
Josephine Scott (Captain Joe).....	Elizabeth Eyre
Mildred Linn (her roommate).....	Marguerite Batterson
Kate Winston (2d team centre forward).....	Dorothy Gwynne
Sue Carpenter (the Shark).....	Dorothy Ellis
Margaret Fox (Class President).....	Mary Petcolas
Lily Whitcomb ("Batty").....	Frances Ferne
June Powell (the little freshman).....	Harriette Rossignol
Mary Black (the bill collector).....	Helena Francis
Mrs. Scott (Joe's Aunt).....	Ellen Kraer
"Peggy Nelson" of the Team.....	Maude Eddy
Team Girls.....	Marion Barnshaw
Girls of the.....	Hallie Randolph
College.....	Jeannette Davis
	Anna Genevieve Melin

FAMOUS CONDUCTOR ARRIVES.

Felix Weingartner the famous German conductor, arrived here Feb. 8, to conduct four performances of "Tristan and Isolde," for Mme. Nordica, at the Boston Opera House, Feb. 12, 17, 21 and 23. This will be his first appearance as a conductor of opera in this country.

HARRIS TO PRODUCE NEW PLAY.

Henry B. Harris has announced the early production of Kellett Chambers' new play, "The Right to Be Happy," with Dorothy Donnelly featured in the cast. Rehearsals began Feb. 8, and the first performance out of town will be given on Feb. 26.

NOW LEADING MAN.

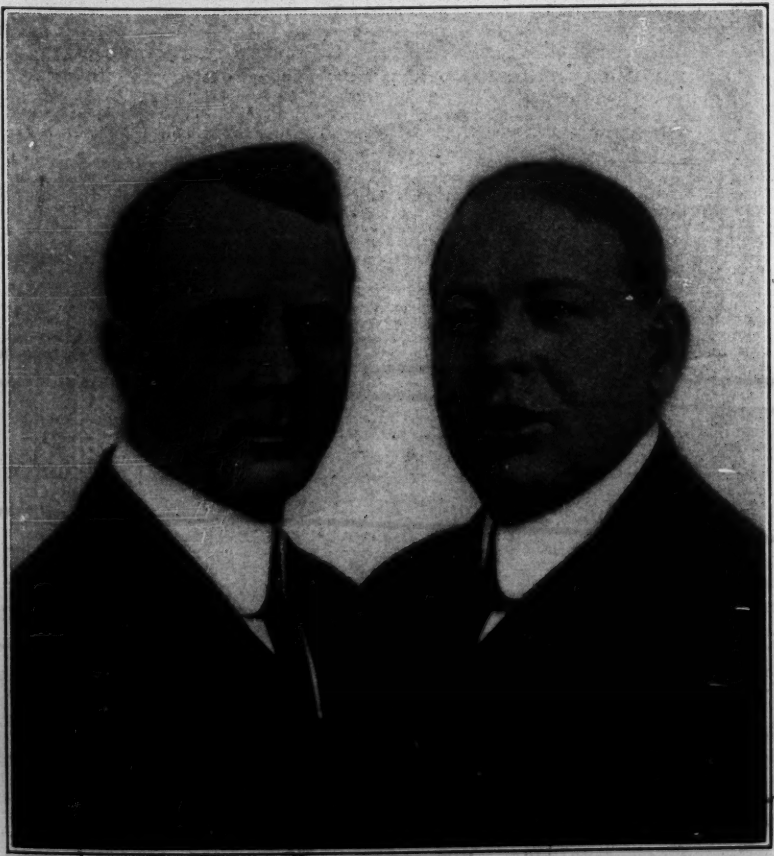
Robert Le Sueur, recently connected with the Polt Stock, is now leading man in the vaudeville stock at the McKinley Square Theatre, and has made quite a reputation in the short time he has been here.

VILLASANA ENGAGED.

Juan Villasana, for the past two years with Blanche Ring, is now playing character parts in the McKinley Square Vaudeville Stock, and is making good.

WISE IN VAUDEVILLE.

Thomas A. Wise will open at the Fifth Avenue Theatre on Feb. 19, in a new act called "A Chip of the Old Block," a little comedy, by Byron Ongley.



HARRY ROSS AND MOE ASHTON

Are two clever vaudeville performers, whose novelty explanations and singing act, has placed them in the front ranks as entertainers of merit. Harry Ross is a ballad singer second to none, and Moe Ashton's clever Jewish character impersonations have made him a popular favorite with New York audiences. Their up-to-date moving picture talk is a new departure in the line of conversation. Both boys are well known to Broadway audiences, and their combination of up-to-date songs, parodies and talk, is a real feature in vaudeville.

M. STEIN'S MAKE-UP

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Extract from second verse:

"May:
Come home and live,
I will forgive,
This for baby's sake I will
do;
You've broken my heart,
But we can't live apart,
While (BABY IS CALLING
FOR YOU)
Jim."

This song is reputed the most original
and most beautiful child song
ever written.

Sprung to Fame in One Night

Everybody is singing and playing it.
"This is the greatest song that I
ever sang; to say nothing of the end-
less encores I receive. I actually make
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WANT QUICK, Comedian Up in Acts

Young Attractive Woman. All must do specialties;
change for week; work in acts and have ward-
robe. Small show; small towns. Limit, \$15; pay
own; positively sure. W. F. P. LAMARSH, Salem, O.

FOX BOOKINGS FOR FEB. 12-14.

WASHINGTON (New York).—Madden, Nugent and company, Tascott and Tascott, Woodwin Bros., Royal Hinde Japs, United Trio, and Lilliane Bender.

NEMO (New York).—Van Kenzie and company, Locke Linder, Baker-De Vor Trio, Callan and Callan, Gray Trio, and William Dick.

CITY (New York).—The Laughing horse, Pauline Fleming and company, Miller Musical Trio, Page and Wilton, De Vine and Mae, Lorraine and Carmen, and Yvette Rugel.

RIVERSIDE (New York).—William Lytell and company, Le Roy and Ronn, Enigma, the Visoccis, and others.

GOTHAM (New York).—Douglas Washburn and company, House and Pierce, Court and Don, De Lord, Blondell and Tucker, Watkins and Williams, and Plinton.

STAR (New York).—Jos. R. Kelter and company, Keeler and Don, Mack and Clancy Twins, Pike and Callane, Clark and Verdi, and Amada.

FOLLY (Brooklyn, N. Y.).—Bobby Leonard and company, Sherman and McNaughton, Von Hampton and Joslyn, Eckert and Berg, Francis and Deane, and Plott.

GRAND OPERA HOUSE (Brooklyn, N. Y.).—Arthur Ross and company, Bernard and Roberts, De Alma and Mae, Lewis and Chapin, the Richards, and Elsa Vandervoort.

COMEDY (Brooklyn, N. Y.).—"The Only Son," Collier Sisters, Prossit Trio, Austin and Corbin, the Kittle Duo, and Mattie Quinn.

WASHINGTON (Newark, N. J.).—Charles Howe and company, Coyne and Lee, Powers Trio, White Bros. and Sisters, Billie and Maude Keller, and the Great Nichols.

GRAND OPERA HOUSE (New Haven, Conn.).—J. J. Morrison and company, Rialto, Wally Trio, Zeno and Mandell, Rose Four, and R. H. Moore.

TWO CRONIES MEET.

Al. Fostell, of Fostell and Emmett, spent a very pleasant afternoon at McVicker's Theatre, Chicago, at the matinee, with his old-time chum, Geo. M. Devere, who is stage manager and featured as Neb, the old family servant, in "In Old Kentucky."

Between the acts the two cronies had a good visit in George's dressing room until it was time to go from labor to refreshments, talking over old times and times who have passed and gone from the glare of the footlights, and of the changes that have come over the show business since they first met in New York in 1887, when they were each doing a musical act. Strange to say, a short while after they both had for a partner Joe Flynn, who later became world famous as the author of "Down Went McGinty," and who also was one of the first to do a parody

turn and is still at it, singing his own compositions.

Another old timer of the good old variety days, Burt G. Clark, formerly of Clark and Edwards, a Dutch team of roadsters, is with "In Old Kentucky," playing the Colonel, and certainly knows how to handle the part. The show, which has been on the road for over twenty years, like "Uncle Tom's Cabin," still holds its own, and is playing to capacity business wherever they appear.

MERRY-GO-ROUND MAKER DEAD.

Col. V. J. Shimek, the senior partner of the firm of Shimek Bros., hand-organ manufacturers, in Baltimore, Md., died on Jan. 13, after a lingering illness.

The firm, with Col. Shimek as the head, started business in 1865, and in a short time became well known throughout the entire country, doing an immense business. The business of the firm will be continued, with Joseph V. Shimek as general manager.

Col. Shimek was the leading Bohemian in Baltimore, and was highly esteemed, not only by the people of his own nationality, but had hosts of friends among citizens of all classes, including city, State and government officials of all parties.

"DEAR OLD BILLY" CO.

Mr. Hawtrey and his London players, presenting "Dear Old Billy," are now in their thirty-sixth week of a tour that will last one solid year.

Mr. Hawtrey has played to very large receipts throughout Canada, and is now playing British Columbia to record breaking receipts.

He will start East in March, and finish up the season in the maritime provinces, after which he will begin rehearsals of a new play, to be produced at Chicago the latter part of April.

FRIZZO.

The great Italian protean artist, arrived Feb. 9 from Italy. He does an act similar to that of Fregoli, in an elaborate style. He carries ten people and a carload of scenery. His show runs from one to two and a half hours, therefore he can play first class vaudeville engagements and can also play by himself, in legitimate theatres. His sole and exclusive manager for America is Richard Pitrot.

JOSEPH REMINGTON writes: "Have just produced a very clever playlet, 'The Millinery Salesman,' by Fred Allen, of Cincinnati. It is a dramatic sketch, exceptionally clever, and 'went over' great. We are offered very good time and the sketch will, I am sure, get the big time soon on its merits."



ELMER E. CAMPBELL AND HIS NEW \$200,000 REGENT HOTEL.

Many of the readers of this special edition of THE CLIPPER will no doubt recognize in the above cut an excellent likeness of Elmer E. Campbell, the hustling hotel and business man of Fourteenth Street, St. Louis, who is proprietor of the REGENT and LELAND HOTELS of that city.

Mr. Campbell has gained fame throughout the theatrical profession by his successful business methods and knowing how to conduct a theatrical hotel. And from that standpoint of success he is building a new \$200,000 modern, fireproof hotel, as illustrated above, which will occupy nearly a half block, just across the street from his present one. The new hotel will have 150 rooms, of which 50 will have private bath. All will be outside rooms, and lavishly furnished throughout. Hot and cold running water, telephone and call bells in every room. Electric elevators and all modern conveniences will prevail, and will be ready for occupancy on or about April 1, as a theatrical hotel exclusively.

Mr. Campbell has also shown his wish to make every detail of the performer's visit to St. Louis as comfortable as possible by furnishing an elegant clubroom for their use, at great expense to him, on the ground floor of his present hotel. The clubroom is very cozy, and handsomely furnished with a piano, writing desk, daily newspapers, and all the papers of the members of the theatrical profession. The idea is to give them a place to meet and spend their idle moments.

A large and nicely furnished cafe and restaurant, with the best of service and popular prices, is in connection with the hotel and clubroom, and our readers cannot possibly do better than to call on Mr. Campbell when in St. Louis, who, in addition to having a first class hotel, is a good-hearted fellow.

H. H. FRANKLIN writes: "So many answers to my last ad. in THE CLIPPER that it was almost impossible to answer all, and all positions have been filled. For securing good people at any time, I commend THE CLIPPER always."

DE GROOTE and LANGTRY report great success with their new act, "The Riot," written especially for them by William Seaborn. The team has just opened on the Sun circuit, after a most successful tour of the Dourtrick time out of Chicago.

FREDRICK M. McCLOY, in THE NEW YORK STAR, Says:

"There has not been a Greater Laughing Show in the Columbia Theatre since the day that house was opened."

SAM HOWE'S LOVE MAKERS BURLESQUERS

"It is a show that cannot fail to appeal to all classes of theatre goers. There is not a suggestive thing or movement from the beginning to the finish, and yet it is 'gingery,' but not of the offensive sort."



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Voss & Lakamp
M. C. Dow, Drugs
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Opera House Pharmacy
PENNsylvania
Allentown
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Braddock
W. A. Kulp, Drugs
Butler
The Crystal Pharmacy
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A. J. Odenwelder
Erie
Adams & Streuber
Frank L. Felsler, Drugs
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Germantown
E. J. Kelly & Co.
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Homestead
McKee Drug Co.
Johnstown
Emil K. Roth, Drugs
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Lancaster
Brookner Brothers

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Townsend Cut Rate Drugs
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OKLAHOMA
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City Drug Store
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Oklahoma City
Westfall Drug Co.
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OUT OF TOWN NEWS

Detroit, Mich.—Detroit (B. C. Whitney, mgr.) Lina Abarbanell, in "Madame Sherry," played to liberal patronage week of 5. Julian Eltinge, in "The Fascinating Widow," week 12. GARRICK (R. H. Lawrence, mgr.)—"Little Women," presented by a capable company, entertained crowded houses week of 5. "The Kiss Waltz" week 12. LYCEUM (E. D. Stair, mgr.)—"In Old Kentucky," well presented, played to packed houses week of 4. "Everyman's Daughter," week of 12. AVENUE (Drew & Campbell, mgr.)—"The Pace Makers," with Jim Flynn, pleased large houses week of 4. The Whirl of Miria week 11. GAYETY (J. M. Ward, mgr.)—"The Passing Parade" was well received week of 4. Business good. Ben Welch's Burlesques week of 11. TEMPLE (J. H. Moore, mgr.)—"A well balanced bill played to capacity houses week of 5. Bill week of 12: Homer B. Mason-Marguerite Keeler Co., Stepp, Melinger and King, Mrs. Gene Hughes and company Silvers (Frank Oakley), Harriet Burt, Rawls and Von Kaufman, Duffy and Lorenz, and the Three Jossell Brothers. MILLS (O. W. Porter, mgr.)—"Business good week of 5. Bill week of 12: The Four Diving Norins, the Bartlett-Bronette Co., Whitehead and Ireland, Howard Brothers, Van Cello, and Nat Carr. HARRIS' FAMILY (C. H. Preston, mgr.)—"Attendance big week of 5. Bill week of 12: The Great Leon Cowboy Williams and company, Whitney's Bohemians, Bruce and Duffet, Clucas and Jennings, Rip and Harris, Hilda Carle, Selvas and Duval, Jack Sanderson, Wenrick and Waldron, and Emily Fisher.

Jackson, Mich.—Atheneum (H. J. Porter, mgr.)—"Paid in Full," Feb. 3, did well. "The Light Eternal," 4, to S. R. O. "The Old Homestead," 5, and "The Girl in the Taxi," 7, to good business. Lyman H. Howe's Pictures 10, 11; Osburn Players 17, Eugene J. Hall's Associated Players 19-25. BIZOU (Frank R. Lampman, mgr.)—"Bill week of 11: Banda Roma, Lorine McNeal, Lewis and Green, Lewis and Bell, Millard Bros., Grace Darnley, Fanny Rice, Jere Sanford, and Seven Hoo Hoo Girls.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) Montreal Grand Opera Co., to good houses Feb. 5-10. Miss Horniman's English Opera Co., in "Candida and Nan," 12-17. This will start their stock season of six weeks.

PRINCESS (H. C. Judge, mgr.)—"Allas Jimmy Valentine" to good houses 5-10. "Excuse Me" 12-17. Coming: Kobelk. ORPHEUM (Geo. Driscoll, mgr.)—"Business good. Bill week of 12: William Rock and Maud Fulton, Stuart Barnes, Grace Emmett and company, Frosini, Dare Brothers, and Kilt Karson.

ROYAL (Oliver McBrien, mgr.)—"Good houses greeted the Lady Bucephalus, with Leo Pardello, 5-10. Queen of Folies Bergere 12-17, Darlings of Paris 19-24. NATIONAL (Geo. Gauvreau, mgr.)—"The permanent French stock company, in "Jacques L'Honneur," to good houses, 5-10. "L'Even-tail" 12-17.

St. John, Can.—Opera House (F. G. Spencer, mgr.)—"Beverly of Graustark" had good business Feb. 5, 6, at advanced prices. Dante's "Impeto," in moving pictures, 7-10. "NICKEL"—J. A. Kelly and Margaret Pearson, in songs, and moving pictures.

UNIQUE—Moving pictures.
GEM—Songs and moving pictures.
STAR—Songs and moving pictures.
LYRIC—Johnny Fox and Lilla 5-7, Carroll and Eller 8-10, and moving pictures.
NOTE—D. H. McDonald assumed the local management of the Opera House 2, representing F. G. Spencer, the lessee, who took control 1. Mr. McDonald is a St. John boy, and has been manager of Mr. Spencer's theatre at Yarmouth for the past three years.

Sumter, S. C.—Academy of Music (Abe Ryttenberg, mgr.)—"The Wolf," Feb. 9, "Madame Sherry," 10. Metropolitan Concert Co. 13. "Paid in Full" 15, Black Patti Troubadours 17, "The Cow and the Moon" 22, "The Speculator" 27.

Wilmington, Del.—Garrick (W. L. Dock-stader, mgr.) bill week of 12: Victor and his band, Barnes and Crawford, Mr. and Mrs. Connelly, in "Sweethearts," Neff and Starr, the Quigley Brothers, and Homer Barrett. AVENUE (Lucian H. Levison, mgr.)—"Wilmington Stock Co., presenting "Janice Meredith," week of 12.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) week of Feb. 12, Marguerita Sylva, in "Gypsy Love." COLONIAL (R. H. McLaughlin, mgr.)—"Fritz Schell," in "Night Birds," 12. "The Blue Bird" 19.

LYCEUM (G. M. Todd, mgr.)—"Mutt and Jeff" 12, "Everybody's Daughter" 19. CLEVELAND (H. D. Zirkler, mgr.)—"Vaughn Glaser, in "The Nigger," 12. STAR (Drew & Campbell, mgrs.)—"The Broadway Gayety Girls" week of 12. EMPIRE (E. A. McArdle, mgr.)—"Bob Manchester's Cracker Jacks" week of 12. KEITH'S HIPPODROME (H. A. Daniels, mgr.)—"Bill week of 12: Bertha Kalich, Adonis and Dog, Rosa Roma, Isabel D'Armond and Frank Carter, Ed. Blondell and company, the Big City Four, Jim Cullen, and the Rexos.

GRAND (J. H. Michaels, mgr.)—"Bill week of 12: Wm. E. Whittle, Kenny and Hollis, Musical Dixon, Mr. and Mrs. Sydney Reynolds, Harry Thriller, Charlotte Myers, and Glarau Bros.

FRISCILLA (P. E. Seas, mgr.)—"Bill week of 12: The Weston-Raymond company, Ada Carlton, the Three Masquerade Sisters, the Kawana Brothers, the American Trio, and others.

Hamilton, O.—Grand (John E. McCarthy, mgr.) bill Feb. 12: Rose Raynon and trained cockatoos, Josephine Saxton and Pickaninies, Paul Corbett, Stayman and Hayden, Waldo Whipple, Carroll and Dott Sisters, George Smedley, and Herman and Herman.

SMITH'S (Tom A. Smith, mgr.)—"Oliver and Lewis' permanent stock continues to excellent business.

BIZOU (A. Hammerle, mgr.)—"Vandeville and motion pictures.

Scranton, Pa.—Lyceum (T. M. Gibbons, mgr.) Wilton Lackaye, in "The Stranger," Feb. 10. "The Cat and the Fiddle" 14. "Over Night" 13. "He Came From Milwaukee," Feb. 9, to good houses.

POLI (John H. Docking, mgr.)—"Bill week of 12: "A Night in a Turkish Bath," Barnes and Robinson, Walter S. Dickinson, Wm. Morrow and company, Eem Brandt, Musical Girls, Aeroplane Girls. Business continues excellent.

ACADEMY (H. R. Smith, mgr.)—"Bill week of 12: Walter Sheppard, "The Australian Cowboy," and company, Calaboun's Famous Talking Pictures, and other features.

COLUMBIA (G. Nelson Teets, mgr.)—"Week of 12: Watson's Beef Trust, burlesque's premiere attraction, featuring: Billy Watson and his famous heavyweight chorus. Pat White's Gaiety Girls, past week, were well received.

NORRIS G. Nelson Teets, manager of the Columbia, of this city, has been appointed manager of the Luzerne, at Wilkes-Barre, and will hereafter have charge over both houses. His success as manager of the Columbia has been notable.

The second annual auto show, under the direction of Hugh B. Andrews, week of Jan. 29, at Thirteenth Regiment Armory, was a great success, as also was the show at the Ninth Regiment Armory, at Wilkes-Barre, week 5, under the same direction. . . . Manager H. R. Smith, of the New Academy, continued the William Calaboun talking pictures week 5, owing to their phenomenal success. Capacity business is the rule here.

Erie, Pa.—Majestic (J. L. Gilson, mgr.) "Seven Days" Feb. 6. Rose Stahl, in "Maggie Pepper," was favored with large business 10. "Allas Jimmy Valentine" had large house 10. May 17-15.

PARK OPERA HOUSE—Col. Horne's Stock Co. were favored with packed houses during entire past week, with "The Lottery Man." "A Gentleman from Mississippi" 12.

COLUMBIA (A. E. Weschler, mgr.) had very large business during past week, S. R. O at 8 p. m., with "The Man from Home." "The Squaw Man" 12.

COLONIAL (Weschler & Cummins, mgrs.) has enjoyed fine business during entire past week. Bill 12 and week "Scrooge," Tom Terriss' English company of ten players.

NOTE—Aviator Earle Sante, of Erie, Pa., mounted 500 feet over Presque Isle Bay, Erie, Pa., Jan. 28 and Feb. 4, flying eight miles and return in best form. He will make early Spring and Summer engagements.

Williamsport, Pa.—Lycoring Opera House (L. J. Flak, mgr.) Sam Bernard, in "The Man From Milwaukee," good business, Feb. 7. "Cat and the Fiddle," good business, 9. "The Storm" 12.

FAMILY (Mr. Boylson, mgr.)—"Bill week of 12: Black and McCone, Helen Dennen, Hines and his Mascot, Bonner and Weeks, Winston's Equestrian Seris, Appel and Eaton, Unique Comedy company, Burkes and Richmond, Manley and Sterling, and the Uncycle Trio.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) Thos. Jefferson appeared in "Hip Van Winkle" 8,

to a large audience. Mr. Jefferson made many friends here when playing at Lakemont Park Theatre during the season of 1911, and they were delighted to see him again. The Girls from Missouri 13, Hadley's pictures 15, "Six Perkins" 17, the Colonial Belles Burlesquers 20, "The Sweetest Girl in Paris," with Trilzie Frigiana, 22; "The Third Degree" 26.

ORPHEUM (Wilmer & Vincent, mgrs.)—"The usual large week's business was done 5 and week. Bill 12 and week: Brindamont, Spencer and Williams, Gertrude Lee Folsom and company, King, Bennett and Field.

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SARAH BERNHARDT, IN A SCENE FROM "CAMILLE."

Sarah Bernhardt and Madame Rejane, the two great stars of the French stage, whose art has delighted theatregoers in every country of the world, have found immortality in the motion picture. Bernhardt has played "Camille," her greatest dramatic success, before the motion picture camera, and Rejane has produced "Sans-Gene," her greatest comedy creation. Both artists are now recorded on the film in their best roles, and the French American Film Company, which controls these great reels, announces that they will be released on Feb. 18. State rights are now on sale, and the interest in the "Camille" and "Sans-Gene" picture plays is proved by the flood of inquiries pouring into the offices of the French-American Film Company, in the Times Building. These reels are the sensation of the motion picture world, and will undoubtedly prove one of the greatest box office attractions that the camera has yet produced.

Bernhardt was paid \$30,000 for her performance, while Rejane was paid nearly as large a sum.

Bernhardt hesitated a long time before playing for motion pictures. It was the one region of the theatre that she had never explored, but, after watching many picture exhibitions and visiting motion picture studios, she accepted the commission with enthusiasm, and, organizing her powerful original company for "Camille," played the Dumas classic with all the fire and genius for which she is unique. "Camille," with its tense, sharply cut situations and its familiar story, is ideal for the camera, and the result is a play of two reels of 2,275 feet, every foot of which is gripping in interest. Bernhardt is the perfect mistress of gesture, pose and expression, and the pictures make the story thrillingly plain.

Rejane followed the example of Bernhardt, and, calling together the members of the celebrated original company, she played "Sans-Gene," that sparkling, intensely dramatic comedy of the Napoleonic era. Rejane entered into the play with the spirit of a school girl. Among Parisian favorites she is the most celebrated for the free play of the body as a medium of expression, and the story unfolds on the reels with sharp emphasis and unmistakable distinction. "Sans-Gene" makes three reels of 3,050 feet.

Both stars were immensely pleased with the pictures when they watched them in the studio, and each expressed a wish to present



more of their masterpieces for the motion picture camera. "If I could have watched myself in motion pictures at rehearsals I would have been a better actress," remarked Bernhardt, and Rejane declared that to watch them was a liberal education in stagecraft.

State rights of these remarkable reels are now on sale by the Franco-American Film Company, in the Times Building, and from present indications it will be only a short time before the rights of every State in the Union have been disposed of. Many managers of legiti-

mate playhouses have declared that while they would not present the everyday motion picture, they would gladly put on Bernhardt and Rejane. In all these reels consume two hours and a half for presentation, and give an entertainment of magical attractiveness.

MANAGERS TO FIGHT TOWNSEND BILL.

The producing managers, dramatists, theatre owners and the representatives of various organizations interested in theatrical affairs met in the offices of the Producing Managers' Association, Thursday, Feb. 8, to select a committee to present the opposition to the amendment to the copyright law introduced by Congressman Townsend, of New Jersey.

Representative Townsend's bill seeks to change the present law making moving picture companies liable to not less than one hundred dollars for the first and fifty dollars for every subsequent performance of a copyrighted play to a "recovery by the copyright proprietor not to exceed one hundred dollars" for the whole infringement.

Resolutions were passed opposing Congressman Townsend's bill, and a committee composed of Augustus Thomas, Chas. Kiehl, William A. Brady, Charles Burnham, David Belasco, Joseph Brooks, Ligon Johnson, A. W. Dingwall, Victor Herbert, Sidney Rosenfeld, Louis Mann, Louis Werba, Marc Klaw, Mark C. Luescher, W. D. Mann, A. M. Miller, Hollis E. Cooley, Harry Doel Parker, Francis Labadie, Robert Campbell, George Broadhurst, Philip H. Bartholomew, Jules Eckert Goodman, J. H. Clark, Arch Selwyn, Alice Kauser, Daniel Frohman, Shirley Burns, J. J. Shubert, Winthrop Ames, Harrison Grey Fiske, Henry B. Harris, George M. Cohan, Sam H. Harris, George C. Tyler, Charles B. Dillingham, Lew Fields, Joseph Weber, Jas. K. Hackett, Felix Iman, Henry Arthur Jones, L. A. Wagenhals, Colin Kemper, Geo. Hobart, Henry Blossom, Harry P. Mawson, Joseph Herbert, Harrison Rhodes, Thomas A. Wise, Edward Sheldon, John Cort and Al Woods, will go to Washington to be at the hearing of the proposed amendment, which takes place on Wednesday, Feb. 14.

ENGAGED FOR "THE RAINBOW."

Effingham Pinto and George Pierce have been added to the cast which Henry Miller is rehearsing for his support in A. E. Thomas' new play, "The Rainbow." The cast includes at present: Robert Stow Gill, Malcolm Dunn, Charles Hammond, George Pierce, Daniel Pennell, Effingham Pinto, Fania Marloff, Laura Hope Crews, Hope Latham, Ruth Chatterton, Ethel Martin and Ruth Holt Boucicault. "The Rainbow" will be produced at the Apollo Theatre, Atlantic City, on Monday evening, Feb. 26. After a week's engagement at the Columbia Theatre, in Washington, it will be brought into one of the theatres in Long Acre Square.

LACKAYE TO OPEN FEB. 20.

"The Curious Conduct of Judge La Garde," in which Wilton Lackaye will star, will open in Trenton, N. J., on Feb. 20.



A SCENE FROM "CHILDREN WHO LABOR."

Produced in co-operation with National Child Labor Commission. To be released Feb. 23, by the Edison.

"THE TOP O' TH' WORLD."

Fred Bailey writes: "Just a few lines in regard to the Bailey & Austin 'Top o' th' World' Co. It has been rumored that we have closed several times this season, which is not true. This is our twenty-second week, and business is good. We are booked up until June. The only week we layed off was the week before Christmas, and we could not play that week on account of my being very sick. The show is still under the management of Bailey & Fitzgerald. Carl Burton, formerly musical director with Lulu Glaser, has joined for the rest of the season. With best wishes, I remain sincerely yours, Fred J. Bailey."

JOHN KENNY, chief doortender at the City, New York, mourns the loss of his mother, who died last week.

BELASCO A BUYER.

David Belasco was a large buyer at the sale of the Richard H. Halsted collection, at the American Art Galleries, on Feb. 9, picking up many Oriental art objects.

ENGAGED FOR "ROSEMAID."

Werba & Luescher announce the engagement of J. Humbird Duffey, for the leading tenor role in their coming production, "Rosemaid."

EARL FLYNN AND NETTIE McLAUGHLIN write: "We caused a sensation when we introduced our idea of the 'Texas Tommy.' It's a hit and then some more. We are now playing San Francisco, but will be going East shortly."

CONCERNING TED D. MARKS' RELIEF FUND.

When the serious illness of Ted Marks was announced a short time ago, a committee called upon Geo. M. Cohan to discuss the question of funds for Mr. Marks' relief. Messrs. Cohan & Harris promptly offered to give a special matinee performance of "The Little Millionaire" at Geo. M. Cohan's Theatre, on Thursday afternoon, Feb. 15, and tickets were placed on sale accordingly. Owing to Mr. Marks' death, which occurred Feb. 9, the benefit will, of course, not be given. Anyone who has purchased tickets or contributed funds to the entertainment can have their money refunded if they desire, by applying to George F. Considine, treasurer of the proposed benefit, at the Hotel Metropole, New York City. Any money not so claimed or refunded will go toward defraying the expenses incidental to Mr. Marks' illness, burial and the purchase of a monument.

The following letter has been sent to all those who had contributed to the Ted D. Marks' Fund.

FEB. 9, 1912.

"DEAR SIR--It is with the deepest regret that we announce to you the death of our beloved Ted Marks. The close association of the members of the committee, the many friends who have responded to the appeal of the committee, and Messrs. Cohan & Harris, (who tendered the performance of 'The Little Millionaire' and the Geo. M. Cohan Theatre for the purpose of the benefit), with the deceased for many years, rendered it not only inappropriate, but impossible, for them to participate in the performance."

"For the above reason the committee herewith tenders the return of your subscription, and upon receipt of the tickets to the performance by Geo. Considine, Metropole Hotel, New York City, or upon a written request to him for the return of your subscription, same will be promptly refunded to you."

"In lieu of the performance, the members of the committee and friends of the deceased are contributing to a fund to be used for the following purposes:

"To pay the expenses incidental to the sickness of the deceased, his funeral expenses, burial plot and a suitable monument. Unless we hear from you to the contrary within the next ten days, we shall consider your subscription as a donation to the above mentioned fund. Very truly yours,
 "Geo. F. CONSIDINE, Treasurer."

MANAGER FOUND DEAD.

L. H. Willard, manager of the Jersey Shore (Pa.) Opera House had been dead in his bed in the building for two days when the body was discovered by his young son.



MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK.

Seated, left to right--O. L. Lamberger, H. J. Jacobs, Samuel H. Trigger, A. D. Jacobs, Sidney Ascher.
 Standing, left to right--S. Schwartz, J. Confal, R. Whitten, I. Rosenthal, William G. Janson.

FRANK DANIELS NEARLY DROWNED.

Frank Daniels is recovering from the effects of his plunge in the Miami River, Florida, on Wednesday night, Feb. 9. Mr. Daniels narrowly escaped drowning, and nearly carried down a negro waiter who tried to rescue him.

In stepping from the dock to the tender of his houseboat, "While-a-Way," at Miami, Fla., Mr. Daniels lost his footing and fell into the water. The waiter jumped in after him and attempted to drag him out. Mr.

Daniels threw his arms about the negro and almost pulled him under. Henry Farmer, of Chicago, jumped into the tender, rowed to the struggling men and pulled them out.

TREASURERS' CLUB BENEFIT.

The Treasurers' Club of America will hold its annual benefit at Wallack's Theatre on Feb. 25. Messrs. George M. Cohan, Raymond Hitchcock, William Collier and Maude Raymond have volunteered.

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EARLY HISTORY OF NEGRO MINSTRELSY ITS RISE AND PROGRESS IN THE UNITED STATES

BY COL. T. ALLSTON BROWN.

Ethiopian minstrelsy, with its accompaniments of wit and drollery, became one of the standard amusements because of the strong appeal it made to the masses who were touched by its simple melodies and its effusions of genuine wit.

In its proper place we confess to a tender admiration for burnt cork, and we believe that one of the moral uses of colored minstrelsy is to give increased amusement to the fagged public. We admire the "middle-man." We respect the quiet and simple dignity with which he endures the jests and ignorance of those frivolous creatures, the "end men." We reverence, too, the vast intellectual requirements he displays when applied to for information by those witless wails, and his unlimited capacity for propounding conundrums, and correcting the errors in grammar and pronunciation of "brudder-bones" and "tambo." He is the minstrel mentor to a brace of African Telemachus, but he labors under the disadvantage that so many great minds labor under of being dwarfed by the circumstances by which he is compelled to remain surrounded. He is continually letting himself down to the capacities of the rest of the troupe, now making smooth a piece of disjointed syntax, now letting in light upon some scientific misconception, now ploddingly endeavoring to understand the tangled anecdote that one of his associates is telling, and now the victim of a heartless jest that one of them has perpetrated, but always the same genial, gentlemanly, unflinching creature, surveying the end-men—those silly black butterflies at either terminus of the footlights—with the smiling forbearance which comes of innate superiority. Probably without a possibility of doubt we can safely say that William Bernard, of the San Francisco Minstrels, had no living equal as an interlocutor or middle-man.

The community owes much to those representatives of the negro who, by talent and industry, divested the black face entertainment of the coarseness and vulgarity that once characterized it; for amusements have an influence as well as other popular demonstrations, and when that influence tends only to the production of fun and harmony, no sensible or feeling mind can object to the popularity of an entertainment that can certainly do no harm and which will at times help to drive care from the aching heart, or tend to divert the musical taste in a channel that is correct, simple and pure.

Many people wonder why minstrel music has so broad a hold upon the public taste, and why the cork opera, with its threadbare smartness and everlasting repetitions, so stubbornly defies the ordinary revolutions of the public taste. But the explanation is furnished on the one side by the talent and ever-springing "animal" wit of such men as Billy Birch and Charley Backus, while, on the other hand, the genius of Tom Moore—denied by artists a lofty place in music—is the true seen shrine at which, through these touching minstrel tunes, the millions of our race on both sides of the Atlantic, who love music solely for its melody, bow down and worship. Nothing could remain heavier, or be stale when handled by such men as Birch and Backus. The merest commonplace, under their grotesque touch becomes at once imbued with their overflowing fun, and every thought received a form so ludicrous that it could not fail to electrify an audience.

It is this singular faculty of diversifying sameness which we have designated *animal* wit; not because it is grovelling and low, but because instead of depending upon ideas or upon verbal turn, it consists mainly in a certain indescribable magnetism of manner, which is usually involuntary with the actor, but which surprises and irresistibly captures the risibles of every looker on. A dull story, which in ordinary hands would send every listener yawning to his bed, when told by one of those comedians, fairly split the sides of the gravest of his audience. Those who look on everything with a serious face will find in the popularity of negro minstrelsy, among the educated classes, a singular illustration of the close connection that exists between Puritanism and extreme triviality. Scores of persons who would think it wicked to see the highest work of dramatic art, performed by the finest company in the world, will, with the utmost complacency, spend a long evening with the minstrels.

When minstrelsy was in its infancy the opening part was always the great feature of the evening's entertainment, the simple yet beautiful ballads touching the great heart of the masses, while the well-told jokes and conundrums of the end-men leavened the whole with a spice of life and joyousness which sent the audience to their homes in a delightful frame of mind. In those days the members of the troupe appeared in the first part dressed as humble laborers or slave hands of the Southern plantations, and afterwards as dandy darkeys of the North. Many changes have since

taken place. Negro minstrelsy of the present time is quite a different amusement to that given in the olden times. If our minstrel managers would give simple, touching melodies, more real negro minstrelsy instead of so much tomfoolery and lavish scenic display and wardrobe, it would engender a more healthful tone and prove more attractive and beneficial in the end.

When and why should genuine negro minstrelsy be refined? Was there anything coarse and vulgar about the sports and songs of a group of field hands who enjoyed themselves on the lawn and amused the planter and his friends and family on the veranda? Never! What might be considered vulgar in minstrelsy has been introduced by performers who prefer the boisterous guffaws of the gallery to the more subdued and dignified plaudits of the orchestra.

ORIGIN OF NEGRO MINSTRELSY.

For nearly seventy years negro minstrelsy has been one of our public amusements. Ever since 1843 it has been steadily improving. The plantation darkey who sang about the ham-fat and danced the essence, is a thing of the past, and "Old Black Joe" traveling back to Dixie is an absurdity and an anomaly in the present day.

Much has been said and written of this popular branch of amusement—as to where it had its origin, who were its originators, etc. As early as 1799 a Mr. Graupner blacked up and appeared at the old Federal Street Theatre, Boston, and sang a song of a negro in character, in the part of the poor African slave, in the play of "Orinoko; or, the Slave." This was on the 30th of Dec. of that year.

Lewis Hallam the younger was the original Mungo in America. Mungo is a stage negro, and Mr. Hallam did it at the John Street Theatre, New York, May 29, 1769.

"Pot-pie" Herbert blackened his face and publicly sang a song on the stage at the Albany (N. Y.) Theatre, in 1816. When the curtain rose the immense audience were astonished to see appear before them, dressed and blacked-up, a man the perfect representation of a full blooded African. When he commenced singing to an original air the excitement was great.

The following is the song. It was called

"SIEGE OF PLATTSBURGH."

Tune—"Boyn Water."

Back side Albany, stan' Lake Champlain,
One little pond, haf full o' water,
Plat-tes-burg dare too, close 'pon de main,
Town so small—he gawp bigger dough here-

On Lake Champlain
Uncle Sam set he boat,
And Massa M'Donough he sail 'em;
While Gen'l M'Comb
Make Plat-tes-burg he home,
Wid de army, whose courage nebber fail 'em.

On 'Jebent's day of Sep-tem-ber,
In eighteen hundred an' fourteen,
Gubbener Probease, an' he British soger,
Come to Plat-tes-burg a tea party courtin';
An' he boat come too,
Arter Uncle Sam boat,
Massa 'Donough da look sharpe out de

Den Gen'l M'Comb,
(Ah! He always a home.)
Catch fire too, jiss like a tinder.

Ban! bang! bang! den de cannons gin to
In Plat-tes-burg, an' all 'bout dat quarter;
Gubbener Probease try he hand 'pon de shore
While he boat take he luck 'pon de water—
But Massa M'Donough
Kneck he boat in he head,
Break he hart, broke he shin, 'tore he
An' Gen'l M'Comb
Start ole Probease home—
Tot me soul den, I mus' die a'la'min'.

Probease scare so, he lef' all behine,
Powder ball, cannon, tea-pot an' kittle—
Some day he catch a cole—trouble in he mine,
'Cause he eat so much raw an' cole vittles—
Uncle Sam berry sorry,
To be sure, for he pain;
Wish he wuss heseff up well an' harty—
For Gen'l M'Comb
An' Massa M'Donough home,
When he notion for anudder tea party.

As the song proceeded in detail with the incidents of the battle and final success of the American Army, the excitement increased to the highest intensity, and the enthusiasm became uncontrollable. The curtain was again rung up and the song again sung, and this was continued until the manager was compelled to apologize for the exhaustion of the singer. So great was its success that Pot-pie Herbert was engaged to open at the Park Theatre, New York. The tune in which it was sung was the most musical and characteristic of the rich African melody ever

heard, and the verse was flowing and disclosed poetic talent.

George Nichols, the clown, attached many years to Purdy Brown's Theatre and Circus of the South and West, was also among the first of burnt cork gentry.

Nichols was a man of no education, yet he was the author of many anecdotes, stories, verses, etc. He was original. He would compose the verses for his comic songs within ten minutes of the time of his appearance before the audience. His "flights of fancy" and "flashes of wit" were truly astonishing and highly amusing. Nichols first sang "Jim Crow" as clown in 1834, afterwards as a negro. He first conceived the idea from a French dorkie, a banjo player, known from New Orleans to Cincinnati as Picayune Butler—a copper colored gentleman, who gathered many a picayune by singing "Picayune Butler is Going Away," accompanying himself on his four stringed banjo. An old darkey of New Orleans, known as "Old Corn Meal," furnished Nichols with many airs, which he turned to account. This old negro sold Indian meal for a living; he might be seen from morning till night with his cart and horse; he frequently stopped before Bishop's celebrated hotel and sang a number of negro melodies. He possessed a fine falsetto and baritone voice. Corn Meal picked up many bits and pieces for his singing.

A brother to Arch Madden, the clown, sang negro songs on a raised platform at the old Vauxhall Garden, in New York, in 1828, one refrain of his songs reading:

"Come, brudder, let us go off to Hayti.
There we be as grand as Gen. Lafayette."

He also sang negro songs at the Military Garden, kept by Gen. Storms, southwest corner of Broadway and Prince Street, New York. Rob Farrell, an actor, sang "Zip Coon," composed by Nichols. Lewis Hyel, of Brown's Company, sang "Roley Boley," by Nichols. Nichols first sang "Clar de Kitchen." This song he arranged from hearing it sung by the negro firemen on the Mississippi River. The tune of "Zip Coon" was taken from a rough jig dance, called "Natches Under the Hill," where the boatmen, river pirates, gamblers and courtesans congregated for the enjoyment of a regular hoe-down, in the old time. Sam Tainall, the equestrian, sang "Back Side of Albany." John and Frank Whitaker sang "Coal Black Rose" in 1830. Bill Keller, a low comedian, of Philadelphia, was the original "Coal Black Rose." John Clements, leader of the orchestra for Duffy & Forrest, composed the music. George Washington Dixon created a furore by singing this song; also "Long-tailed Blue," "Luba Rosa," and other plantation songs, at the Chatham Theatre, New York, under the management of Flynn, in 1829, when Sloman commenced singing buffo songs. Dixon commenced singing buffo at the Albany Theatre in 1830. In July, 1830, he was at the Park Theatre. New York, announced as "The celebrated American buffo singer," and continued to get his name at the head of the bills. *The New York Mirror* of Aug. 7, 1840, said:

"We do not exactly understand on what he founded his claim, unless it be impudence; and we are strongly urged to this conclusion by a comparison between the gentleman and Mr. Maclede, whose name is to be found the same night Dixon appears, in small letters, while Dixon's is in capitals. Dixon swings about his limbs with the same vile motion which Mr. Sloman used to rejoice in; but he has neither Sloman's voice nor humor, and in his imitations of African character he is far inferior to Blakely."

Mr. Dixon first appeared in Philadelphia, at the Arch Street Theatre, June 19, 1834,

and sang his prize extravaganza of "Zip Coon," for the benefit of Andrew J. Allen.

When the cholera broke out in Philadelphia, he published a "Cholera Gazette," giving, day by day, the exact state of the city's health. Just at mid-day each day, there assembled in front of the Health Office, a crowd, dense enough to breed a cholera, to listen to the report of the Board of Health, on the cases and deaths of the previous twenty-four hours. And as true as the bell struck twelve, so true would Dixon come forth, and from the elevated step announce the calamities of the time. But the cholera left, and so did Dixon.

In May, 1836, he visited Boston, and what his reception was there we refer to the following, which we extract from the Boston *Courier* of that date:

"This fellow, the notorious 'buffer singer' and humbug, who has been vagabonding about the country for many years, is at last likely to obtain a steady home and something useful to do. He has been arrested for forgery and lodged in jail. The stupendous amount of thirty dollars is what he is in for. He will be remembered by many of our citizens as the competitor of Mons. Chabert, in the fire-eating business, and for the ignominious manner in which he retreated from his dangerous victuals when the glowing meal was placed before him. He succeeded no better in his attempt to take poison for a living. He is the most miserable apology for a vocalist that ever bored the public ear. Any hearer of taste would much prefer a dose of Ipecacuanha to hearing him sing."

In 1839 we find him in New York, publishing a paper called the "Polyanthus," which dealt in personal abuse; he suffered six months' imprisonment for an alleged libel on the Rev. Dr. Hawks, rector of St. Thomas' Church.

In 1852 he was living in New Orleans. He is said to have been the cause of the death of Miss Missouri, by publishing a filthy article against her in his notorious sheet. Dixon died at the Charity Hospital, New Orleans, March, 1861.

Barney Burns, known from Quebec to New Orleans as a job actor, first sang "Long-tail Blue" and "Sich a Getting Up Stairs," written and composed by Joe Blackburn.

Burns was very eccentric and talented, and originated many of the best "gags" still popular with his successors. He was famous as a clown in the circus. He was the first clown to sing "Jim Crow" in a circus, the song having at that time just been popularized by Daddy Rice. Joe Blackburn was originally trained for the Roman Catholic priesthood, but proved a great favorite as a circus clown. He was the first American clown to visit England. He died at Memphis.

The first to do "Lucy Long" were Dan Gardner, Barney Williams and S. S. Sanford. The first black "clown" was William Donaldson; he had been a minstrel performer. He first appeared in the circus ring in Philadelphia.

The first song ever sung on any stage by a band of minstrels was "The Boatman's Dance," by R. W. Pelham.

De boteman dance, de boteman sing,
De boteman's up to eberyting,
Wen de boteman gets on shore
He spends his monne den work, fo mo.

Chorus—Dance de boteman dance,
Dance de boteman dance,
Dance all nite till brood dalite,
Den go hum wid de gals in de mornin.

Hi ro, de boteman ro,
Flotin down de river, de Ohio,
Hi ro, de boteman ro,
Flotin down de river, de Ohio.

I went on board de oder da,
Tu here wat de boteman had tu sa,
Wen I lef mi pashun lose
Dey kraam'd me in de kalabuse.

I kum dis time an kum no mor,
Let me luse and I'll go on shore;
Dey tole dey was a bulli krew,
Wid a hooser mate an capten too.

Wen yu go tu de boteman's ball
Dance wid mi wife or don't dance at all,
Skyblu jacket and tarpaulin hat,
Look out niggers fo de mine-tale kat.

De boteman he is a lucky man,
Nun kan do as de boteman kan,
I neber sor a pritte gal in mi life
But dat she wus sum boteman's wife.

In 1835 a miscellaneous entertainment was given at the Patriot House, in Chatham Square, New York. Dan Gardner was the wench-dancer, and William Whitlock made his first appearance on the stage here in the negro sketch of "Oh, Hush."

A young man by the name of Lester first composed and sang a song called "Sitting on a Ball," also another he called "Gumbo Chaff." This was about the year 1836. In 1836 P. T. Barnum traveled with Aaron Turner's Circus, and in consequence of some of the negro performers of the company having left at Camden, S. C., Barnum blacked himself thoroughly and sang the songs, "Zip Coon," "Glittin' Up Stairs" and "The Raccoon Hunt; or, Sitting on a Ball." T. D. Rice accumulated quite a fortune by singing the song of "Jim Crow" and "Long Tail Blue."

In 1837 an entertainment consisting of equestrianism and minstrelsy was given at the Lion Theatre, Boston, commencing on Feb. 22. A burlesque Ethiopian opera was given. "Oh, Hush," was performed with E. Harper (the original representative) as Gumbo Cuff, alias Jim Brown. Hall appeared as Sambo Johnson, Reeve as Peat Williams, Ruggles as Clem Green, Churchill as Col. Ben, Knapp as Joe Harris, Robinson as Pompey, and Mr. Nathan as Miss Dinah.

"Daddy" Rice appeared at the Chatham Theatre, New York, in November, 1843, in the farce of "The Foreign Prince; or, Nigger Assurance;" also in "Bone Squash Diabie." During the year of 1838 E. P. Christy, Dick Slifer, John Daniels and John Perkins, negro jig dancers, who played on the jaw-bone, were giving entertainments in Child's Alley (now Pine Street), Rochester, N. Y. They charged three cents each admission. They all blacked up and had bones, tambourine, banjo (made out of a gourd), fiddle, jawbone (horse's), and triangle. The bones used were horse-rib, fifteen inches long. E. P. Christy was the originator and manager.

In 1838 James Sanford played the "Black Doorkeeper" at the Franklin Theatre, New York. Charles Jenkins and G. W. Pelham appeared at the Museum, New York, in January, 1842. The same month Frank Diamond, Billy Whitlock and Tom Booth appeared at the Arcade Garden, 255 Bleeker Street, New York. At the same time Dick Pelham, Master Chesnut, Dick Van Bremen and Joe Sweeney performed at the Bowery Amphitheatre, New York. In April of the same year Frank Diamond and Whitlock were at the Chatham Theatre, New York.

(To be Continued.)

Sawdust

FOR THE TEETH AND BREATH

SOME CORK AND SAWDUST "THINKS" OF THE PAST.

BY KIT CLARKE.

An article recently printed in THE CLIPPER, written by Edward Le Roy Rice, revived pleasant memories of my minstrel days and nights, and started my thinking machine into activity, reusculating many delightful incidents and associations of the vanished "good old days of yore."

In my opinion the ancient and honorable pastime of negro minstrelsy met its severest blow—I might almost say crushing blow—when the late J. H. Haverly placed on the market his Mastodon Minstrels, and this not alone from a business point of view, but artistically as well.

From the instant the curtain rose upon this organization, the bell tolled the requiem for our old time favorite, and the characteristics of the plantation negro, the quaint antics of the river roustabout, and the unique genius of the darkey swell, went glimmering "down the corridors of time."

In place of these time honored, popular and enjoyable features, there came into the spotlight "Forty, Count 'em, Forty," embracing sixty or seventy people, exhibiting "mammoth" songs and dances, huge squads of electrically lighted acrobats in gaily caparisoned drills and marches, sumptuous silken draperies, gorgeous transformation scenes and daily parades, that rivaled an Oriental Durbar in clamor and display.

If "Old Bill Jones" had been on earth at

for stated periods, Eph Horn, Sher. Campbell, Sam Sharpley, Ben Cotton, Billy Manning, Johnny Allen and Unsworth and Eugene, and it was here that Billy Emerson, Johnny Allen and Billy Manning organized and started Emerson, Allen and Manning's Minstrels, one of the most popular organizations of its kind ever placed before the public.

This was, indeed, a splendid minstrel company, and met with great prosperity, and this very great prosperity caused its final dissolution, which began in internal dissensions between the owners and ended in fist-cuffs and separation.

This "agreement to disagree," however, was not phenomenal, since it really appeared as if the minstrel boys of ability, from that day to this, were all equally well developed in the art of "slugging," and no minstrel company was ever organized, in which performers were owners, that failed, sooner or later, to develop prolific internal dissensions that often resulted in first class fights, and finally in separation.

From the Mastodons there graduated Barlow, Wilson, Primrose & West's Minstrels, which, because of disagreements, caused separations and reorganizations until no less than six different companies followed in quick succession, and all met with considerable success until family fights "busted" them.

For such results there were, of course, many reasons, but I think the principal cause was an overdose of sudden, brain-affecting prosperity—something that few men, even ordinary men in other walks of life, find it difficult to assimilate with equanimity.

Because a number of talented black face comedians left minstrelsy to gain additional fame and dollars in drama, most assuredly redounded to the credit of the old art, since it conclusively proved that the actors on the minstrel stage were men of no ordinary ability.

I have always thought there was a wide difference between the negro minstrel, the delineator of the quaint negro character, and the black face comedian, exemplifier of "every old thing" to win a big laugh or "kill 'em dead," and nearly all of the corkoniens of the past, present and probable future, come under the latter definition.

Some of these, too, are really fine performers, talented, artistic, humorous and most original, while the fact still remains that the coat of cork often leads to great success when the identical exhibit done in white face would probably be pushed down into the cellar.

Much publicity has been given to the names of many who moved from minstrelsy into the dramatic firmament, yet there is one name I have never seen printed in this connection—the name of one of our most illustrious actors: indeed, I believe he was the most versatile and accomplished actor the American stage has ever known, a man who could act Sir Giles, Hamlet, Othello, Macbeth, Richard the Third, and follow these with a black face song and dance or an "essence" that had but a single rival—Cool Burgess. I refer to E. L. Davenport, whose memory, among many old departed friends, is the best of all to me.

It would appear that anybody who covers his face with cork at once becomes a negro minstrel, but I cannot see it that way, since few, if any, ever pretend to imitate the colored race. Even Sweetnam, one of the most original and talented black face artists that ever lived, in not a negro minstrel, and Thatcher, Dockstader, George Wilson, George Evans, with scores of others, calling themselves such, are simply eccentric comedians.

Billy Emerson's strongest effort was a rollicking Irish song, "Moriarity," and Carroll Johnson made an immense hit with Kennedy's Irish Song, "I Owe Ten Dollars to O'Grady," while Sweetnam's end song and greatest hit was celestial to the last degree, "Little Ah Sid"—a gem of the very first water, but quite some distance from anything of a negro character.

An exhibit of Irish, Hebrew, Italian, Chinese and other foreign characters, in black face make-up, has helped some in putting negro minstrelsy into its little bed, and even in "vodvill" the true negro is mighty scarce.

Where, oh where, can we find the prototype of Billy Manning in his inimitable "Mrs. Dittimus Party"? Where will we find another "Boy, Go 'Way from Dat Dar Muel," of McAndrews?

I think that more substantial talent was embraced in the Leavitt show than in any similar company ever organized, which, as I have said, embraced several of the talented people named by Mr. Rice in his CLIPPER article. Among these was three famous quartettes—the musical group of Woods, Beasley and the Weston Brothers, the great acrobatic song and dance team of Seaman, Somers and the Girard Brothers, known as "The Grotesque Four," doubtless the strongest act of its kind ever seen upon the stage, and that constellation of true negro minstrel talent, called "The Old-time Quartette," who gave an exact reproduction of the "Virginia Serenaders," the original of all minstrel presentations.

In this act appeared one of the veritable founders of minstrelsy, Dan Emmet, who organized and rehearsed the act, which, besides himself, included Sam Sanford, Dave Reed and Archie Hughes, and as I watched this act night after night, for I was the manager of the company, its unique quality, its absolute originality, its artistic versatility and its general excellence impressed me greatly, and I thought then, and still believe, that its associations and superb production made it by far the most interesting act the minstrel stage has ever seen, or ever will see. Yet fine as was this act it never "caught on" with the public, for even then "old time" minstrelsy had gone glimmering. Only upon a single occasion did the act win large applause, and this occurred in Atlanta, Ga., while even then the applause went out for Dan Emmet. The house was crowded, and as the curtain rose upon the Virginia Serenaders an enthusiast in the balcony shouted in a great big voice: "Three cheers for the author of Dixie!"

Although it happened many years ago, I seem yet to hear the tumult, the volcanic

THE PIONEER OF BURLESQUE

BOB MANCHESTER'S

FAMOUS CRACKER JACKS

SUCCESS TO ALL IS MY SINCEREST WISH

HARRY LEONI, MANAGER

THE MODEL VENUS OF BURLESQUE

RUBY LEONI

HEUMAN TRIO

A BICYCLE ACT OF QUALITY

WILLIAMS and BROOKS

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IN THE SECOND EDITION THE NEW CADET

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THE GREAT ACROBATIC DANCERS

JOHNNY JESS

A JOLLY, CLEVER COMEDIAN

BLANCHE ROSE

OUR CHARACTER LADY OF NOTE

MADLINE WEBB

THE SUFFRAGETTE LEADER

FRANK FANNING

A REAL ACTOR

MOLLIE WILLIAMS AND CO.

IN THE SENSATIONAL LE DANSE L'ENTICEMENT



Kit Clarke

that time he would have reared up on his hind feet and openly declared that anybody who could possibly discover even a remote resemblance to negro minstrelsy in this entire production was a cowboy, a horse thief, and a two-story ding-bat liar, by gosh!

And while the black face, spectacular invasion, mixed occasionally with a small assortment of white face, was not negro minstrelsy by some sixty thousand miles, it appeared to be exactly what the public wanted and was willing to pay for, and this public got it and a lot more of it in copious doses.

When other energetic and ambitious managers heard the noise and observed the consequent amazing financial results, they promptly adopted the advanced spectacular proposition, and zoological dictionaries were searched with microscopes in digging up long and hard names to bestow upon new and big bunches of burnt cork crusaders.

Among them came the "Megatherium" Minstrels, which "Dick" Hooley and "Billy" Emerson pushed out, and which sunk money in massive lumps, and the "Gigantean" Minstrels, which M. B. Leavitt organized, and when he became tired of the adventure, the wrong side of the ledger exhibited a loss of something close to one hundred thousand cold American dollars.

In three or four years these exaggerated minstrels petered out, and old time negro minstrelsy went with them—completely erased from the public mind, never again to attain its former welcome and general popularity.

Two hundred dollars daily was a rather heavy expense for an old time minstrel company to assume, and it is only requisite to compare this figure with the daily expenses of the spectacular shows to discover another "severe blow" to the old art far more effective than its desertion by a few performers for white face drama.

In January, 1865, I leased Bryan Hall, on Clark Street, Chicago, for a season of twelve weeks, and organized and played a company of twenty-two people under the name of the Empire Minstrels, with a salary list of much less than five hundred dollars weekly.

There was nothing spectacular about this show or its expenses, but just a plain, old time negro minstrel company, with the "coon" element predominating, yet in the twelve weeks I cleared several thousand dollars, closing only because I was under contract to go in advance of Adam Forepaugh's Show.

How long a period would a similar company exist in New York at present, and in this era of circus minstrelsy?

Yet with this company there appeared,

noise of that vocal tornado, and can imagine as I saw him then, Emmet standing and bowing low while his hand grasped the back of his chair for support. After the show that night Emmet and myself consulted about the act, seeking a reason for the light impression it usually made, when he suggested that its present form be dropped and in its place to introduce the entire company in a huge "walk around," just as it was done at Bryan's Minstrels, presenting "I Wish I Was in Dixie," with the author as the leading character, and with an appropriate moonlight cotton plantation scene as a background.

This idea was promptly accepted, but was never completed for the interesting reason that a few days later Mr. Leavitt visited the show and "fired" me unceremoniously with the emphatic assertion that I was not worth a "continental."

This little *pas de seul* forever terminated my association with that energetic gentleman, my position being assumed by J. H. Burridge, and I sailed for New York. Hardly had I landed in the metropolis when a messenger brought me a letter saying that J. H. Haverly desired to have me call upon him at the Fifth Avenue Theatre, to which I gave no attention. The following morning "Bob" Filkins came to me and said "the governor" wanted me to come right up

and see him on a matter of large importance but I told "Bob," who was a prince among good fellows, that "the governor" had mechanics at his service who could put in plain typewriting what intelligence he desired to convey.

My reason for this was that but recently I had "bucked" the Haverly show, and had "lambasted" it as hard as I knew how, and I did not care to have a "gabfest" with another minstrel king so quickly after the Leavitt matinee.

The following morning a carriage landed at my door and Mr. Haverly was before me and offered me an exceedingly liberal business proposition, after which he asked why I had left Mr. Leavitt. I replied that Mr. Leavitt had "fired" me in cold blood, and said to me right out loud that I was not worth a "continental."

"That's a mighty good reason," said Mr. Haverly, and on the following afternoon, at Harrisburg, Pa., I became manager of Haverly's Mastodon Minstrels, superseding Joe Mack.

Negro minstrelsy has been forgotten, is not understood, while black face comedians, and a vast number who think themselves such, have flooded "vodvill" with alleged acts and wild-eyed eccentricities to such an extent that interest in cork has been pretty

well eliminated. Even the few traveling minstrel troupes that are still in existence venture an entire week in New York with no little timidity.

I am glad to acknowledge that I always was, and always will be, fond of minstrelsy, and indeed it is about the only kind of an entertainment that, in these times, can induce me to leave my home at night. When George Evans brings his actors to the "City of Churches," in which I am permitted to live, I never fail to go back on the stage, sit on a real working trunk, and proceed to enjoy a talk with a minstrel, as well as the familiar sight of burnt cork and its fragrance.

I think it stimulates the circulation of the blood, and has an excellent effect upon my system, for the man who has once lived upon this "health food" never forgets its stimulating qualities, and although more than a quarter of a century has flown since I dropped the reins, I confess that whenever I hear the strains of a brass band I want to get out and lead the parade. Tom Moore was just about right when he sang:

"You may break, you may shatter the vase if you will,
But the scent of the roses will cling to it still."

I recall the important fact that once upon

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a time I wrote a burlesque for production in black face, my topic being national theme, the Credit Mobilier scandal, which destroyed the aspirations of James G. Blaine for the presidency. It was a magnificent example of literary ability, this burlesque of mine, full of action, witticisms, topical hits and songs, and loaded with sarcastic "jabs" at politics and politicians. I sent the manuscript to Charley Backus, who read it, submitted it to Birch, Wambold and Bernard, and then returned it to me with but a single word of comment—"Punk."

"Did I toss the dainty thing into the fire?"
 "No, sir."
 "Did I rip it up?"
 "No, sir."
 "Did I store it away for future ages to enjoy?"

"Nein, Mein Herr."
 I mailed it to my friend, Pony Moore, in London, who, by return mail, thanked me very much and assured me he would give it consideration. About fifteen years later, while Pony and myself were enjoying a pleasant hour at Gatti's, I happened to remark: "Say, Pony, do you remember that fine burlesque I sent you, and which you said you would consider?"

"Of course I do, and very well indeed," he replied.

"Well, what became of it?"

"I'm considering it yet."

The wall of my library holds a large and handsome crayon portrait of myself, made when I was a "corking" good looking young fellow, and every time I see it I am reminded of an incident which occurred in St. Louis. On the day the Mastodons opened at the Olympic Theatre, photographs of the company in a group and myself alone were made by Fox, a well known photographer of that city.

Seven months later, when we again appeared in St. Louis, I was leisurely strolling along Fourth Street when my eye caught sight of a greatly enlarged crayon portrait of myself in the window of Fox. It was superbly made, and I stepped inside and inquired the price. A beautiful little girl, some ten or twelve years of age, said she thought it was not for sale, as her papa had taken great care in making it, but she would inquire, and went upstairs for this purpose. I seized the advantage of the moment, lifted the picture from the window and carried it outside. Just as I stepped into the place the child came down stairs and said emphatically that it was not for sale at any price. I bid her good-bye, had the picture carefully boxed and shipped to my home. That night Mr. Fox came to the theatre in a towering rage, accused me of stealing the picture, threatening everything he could devise from a "punch in the jaw" to imprisonment for life.

In all my experience I have never seen a man so thoroughly angry, so ferociously threatening, and yet in half an hour the matter was amicably settled by paying him fifty dollars, while the beautiful little girl mentioned is now known as Della Fox.

About the best "send off" that ever decorated my manly form emanated from this same good old St. Louis, and occurred while I was manager of Haverly's Mastodon Minstrels. A coterie of friends were assembled in the smoking room of the Planters Hotel when a letter was brought to me, and at once recognizing the writing of the address, and oblivious to my surroundings, I kissed the envelope. Just then a dozen boots and guffaws broke out, and Charley Spaulding said:

"Now, look here, Kit, that won't do. Too spooney for anything. Confess now, your wife didn't write that letter?"

"No, she didn't," I replied. "It's from my best girl."

We all sat down and chatted a bit, when Pat Short said: "It's no use, Kit, you've got to read that letter to us. We want to know all about her."

"So you shall," I answered. "There it is," and I gave the precious missive to Spaulding to read.

"I guess not," said Spaulding. "We like to chaff a little, but I hope we are gentlemen. The young lady would hardly care to have her letter read by this crowd."

"But I insist upon it," I declared. "There's nothing to be ashamed of, barring the spelling, that is a trifle shaky, I admit. Read it, Charley."

Thus urged, Spaulding opened the letter and read it. There were only a few words. First he laughed, then swallowed suspiciously, and as he finished, threw it upon the table and rubbed the back of his hand across his eyes as if troubled with dimness of vision.

"Pshaw!" he exclaimed, "If I had a love letter like that—" and then he was silent.

"Fair play," cried one of the party.

"I'll read it to you, boys," said Spaulding, "and I think you'll agree with me that it is a model love letter."

And this is what he read:

"MI OWEN dear Pa-Pa—I say mi pralrs every nite and WEN I kiss yure pikshure I ask god to bless you. good bi Pa-Pa youre best girl, Elma."

"Among those present" was Tom Garrett, dramatic critic of *The Republican*, who decorated this incident with laces, frills and jewels of language until it filled a column, and it promptly went the rounds of the American press, headed "Kit Clark's Best Girl," while instantaneous and universal fame became mine.

It was an affecting incident, to be sure, but was marred by a trifling error because at that time I had no daughter named Elma; in fact, had no daughter of any name, was not married, and of course received no such letter, while Spaulding and Short were not in the party, and, as a climax, no such party had ever assembled. Garrett had invented the entire outfit, but it was a fine legend, anyway, went on its journey just the same, and I saw it in scores of newspapers.

The entire existence of the circus agent in those days might be correctly described in a single word, hustle, and don't stop for a minute, and if any competition shows up go at it with big guns. Yellow quarter-sheets in vast quantities flooded the land, and the grade and quantity of general and personal abuse those contained were invariably red hot and always sizzling.

I still preserve two examples of such that are, perhaps, the most disreputable specimens of printed and openly circulated personal vilification, scandalous abuse and shameful adjectives that have ever been distributed, and they were written by W. W. Durand and Andrew Haight, both past masters of the art, in an effort to "down" our show. I went after these gentlemen, and when I got through, they and their show were wrecked, and the two were in jail at Rock Island, Ill., where, after allowing them a few days to cool off, they were released and advised to "go and sin no more."

But the admonition was a failure, for not long afterwards they, with George W. De Haven, organized a "dy-by-night" affair, called the "Great Eastern," etc., etc., a very inferior little show with a huge and impressive title, and meeting the Forepaugh Show, in Indiana, they again began a campaign of dirty yellow literature.

Once more instructions came to me to chase them and never let up. I did so, and followed them for weeks until they were swamped at Ogdensburg, N. Y., and skipped into Canada, where they were execution proof. And yet, the crowd, outside of these villainous methods, were a mighty fine lot of men, but they cut out an immense amount of hard work for the opposition agent, and just made him "hump" every minute, day and night.

I was agent for the Forepaugh Show until the Autumn of 1870, when I made a verbal agreement with W. C. Coup to go in advance of the newly organized Barum Show on its inaugural tour in 1871. In November of that year, at the printing office of Carry & Kelly, No. 10 Spruce Street, New York, I met John O'Brien, a circus owner from Philadelphia, and during a quiet conversation I made an insignificant remark that reflected upon the illiteracy of Mr. Forepaugh. O'Brien returned to Philadelphia, met Forepaugh, magnified my remarks to such an extent that Adam sat down and wrote me a letter, which, for villainous abuse, I have never seen equaled.

I still preserve this wonderful literary effort, and refer to it occasionally when I require a stimulant, since a reading does me far more good than half a dozen hot "soaks."

Eliminating a splendid array of curse words and vile phrases, the letter reads something like this: "You confounded, low-lived, rotten, lying cur, I hear you are going 'round New York talking scandalous about me. Now, you dirty, lying whelp, if I ever hear of such a thing again, you petty loafer, I will come over there and club the dirty life out of you. (Signed) Adam Forepaugh."

"P. S.—If you want a situation I will give you \$125 a week and your expenses the year round."

This offer was accepted by telegraph, as it was more salary than I had ever been paid before, and I remained with Adam Forepaugh seven years longer.

In 1884 Haverly's Mastodon Minstrels returned from England to the happy land of Klaw and Shubert, and aboard the ship, between stacks of chips, nausua and deck chairs, I maintained a series of continuous thinking matinees, and after much mental argument reached the decision that it was about time, after twenty-five years of marauding, to bring my criminal career to an harmonious conclusion. This determination induced me to select a nice girl and marry her, and then settle down in the peaceful lanes of commerce.

To give up the active and nervous career of the wandering showman for the quiet, grinding details of a commercial career was a more difficult task than I had conceived, but I always had a mania for "sticking," and eventually became acquainted with "time" and "terms," Bradstreet and Dun, and above all, the certain reward of carefully negotiated discounts, short margins and speedy returns.

Since then I have been happily interested in the career of an assortment of "kids," and once in a while lay back in my easy chair and ruminate over the past, and invariably conclude that if I could again live through the former years I would certainly choose the same career. They were good years to me, filled with happiness, romance, pleasure, friends, good health and hard work, and these are the greatest blessings that can come to a human being.

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REVIEW -OF- CIRCUS NEWS

From The Clipper, Beginning February, 1861

1865.—Continued.

The Great Union Combination Show went into winter quarters at Cincinnati, O., on Oct. 28, after a successful season. The show was on the road just twenty-eight weeks, and while many other companies were often compelled to throw up stands, not being able, in consequence of bad roads and other causes, to reach them, and with a single exception, in season for an afternoon show. A correspondent says: "During the season the proprietors sustained heavy losses, by death of the performing lion, 'Leo,' who 'passed in his checks' and gave up the ghost like a true Spartan, at Sparta, Ill., on July 20; soon after which two large California bears were suffocated in their cages, and still later in the season the well known elephant, 'Cleopatra,' caved in and retired from life at the age of sixty-eight years, at Cincinnati, Oct. 10. Notwithstanding these losses in animals, the great show met with good patronage, and their loss, in a pecuniary point of view, was hardly felt by the proprietors. The circus part of the show made several changes during the season, losing nothing in the attraction by those who, from various causes, retired, as their places were at once filled by other performers of equal merit and skill. The 'Combination' was under the business management of W. H. Hough, with John Robinson, equestrian director; the 'gay and festive' G. N. Robinson, treasurer; G. F. Bailey, general agent, with George Morrison as his right bower, and Mons. Louis De Fabler, *maître de cirque*."

The Maconites have been pretty well entertained by two circuses, the 'S. Noyes' and Dan Castello's. Our correspondent says: "Both have been doing a pretty fair business. Thayer & Noyes having the advantage of exhibiting one day previous to Castello, whose agents failed to make the proper railway arrangements. Thayer & Noyes, it has been conclusively decided, have the better show of the two, but Castello, having no U. S. flag, and styling himself the 'European,' and Thayer & Noyes being the U. S. Circus, proudly floating over their circus, was better attended than the latter. But our post commandant, Col. Dawson, has telegraphed to Columbus, Ga. (where both shows are to exhibit) that the Castello institution should not exhibit unless under the old stars and stripes. So much were the 'scorch' opposed to the words U. S., that the Thayer & Noyes gave a benefit to the poor of Macon (donating the gross receipts), the canvas held no more than 100 persons at most. Both circuses exhibit together at Columbus. Montgomery and Mobile, when Thayer & Noyes proceed to New Orleans, where they open for two months at the Academy of Music."

Thayer & Noyes' Circus and Seth B. Howes' Company have been running one another pretty hard down South of late. A correspondent writing from Montgomery, Ala., Nov. 15, says: "Thayer & Noyes' and Howes' have been running neck and neck through Atlanta, Macon and Columbus, and were advertised to show here together on Nov. 13-15, but Thayer & Noyes concluded to jump this place, and accordingly passed directly through to Mobile, where they opened on Nov. 14. The other party did a big business here, and they have concluded to remain during the week; where they go to is a sealed contract. Thayer & Noyes open at the Academy of Music, New Orleans, at the conclusion of the Mobile run. The Thayer & Noyes party announced a benefit at Macon, on Nov. 8, for the suffering poor of the city, but in consequence of receipts and money was forthcoming for the poor. The managers of the Seth Howes' Show, feeling that the performance of their troupe at Macon was the cause of the very signal failure of the benefit tendered by Thayer & Noyes, and unwilling that the unfortunates should be deprived, they placed at the disposal of the mayor, and the board of aldermen, the receipts received by them at their entertainment on the same afternoon of the benefit. The amount handed over was \$300."

Gardner, Hemmings & Co.'s Circus, at Philadelphia, was not very well attended week beginning Nov. 20; probably bad weather had something to do with it. A new National Circus, Tenth and Callowhill, opened Nov. 27, and the Gardner party has not profited by it.

De Haven's Circus opened at Tivoli Circle, New Orleans, on Oct. 30, and played there to good houses until week of Nov. 20, when they moved further downtown to Congo Square, where its success continued undiminished.

More Trouble.—The steamship, Catherine Whiting, with Nixon's Circus Company on board, sailed from Key West, Nov. 11, but was not out over eighteen hours when a storm came up which injured the rudder, and upended the boiler, knocking the stove and making holes in it, so that it was impossible to get up steam. After being at the mercy of the wind and storm for five days, a U. S. steamer came up and towed her to Pensacola. During the storm the company lost one-half of the top of the canvas. James M. Nixon left Key West by a tugboat, and arrived at New Orleans Nov. 20. The company expected to get a number of ring horses from Dr. Spaulding. The company expected to leave Pensacola for New Orleans direct. Wm. Kennedy arrived home here two weeks ago on the scenery.

Samuel Wilson's Circus, which left San Francisco on board the schooner Alice on Oct. 2, for Australia, via Honolulu, was spoken on Oct. 13, in latitude 22 N. and 138 W. All well.

The National Circus and Menagerie opened to the Philadelphia public on Nov. 27, at the corner of Tenth and Callowhill streets, to a crowded house, and the attendance has been large ever since. The performances are in regular circus style, with horses and acrobats, and tumbler and clown, together with a very fair collection of animals in the menagerie department.

Samuel Reinhardt, a young and very clever gymnast, is represented as having met with a horrible death at San Antonio, Tex., lately, while performing there with a circus company bound for Galveston. It is said that he had a difficulty with a Mexican and was instantly killed. The Mexican rushed upon him with a huge knife and ripped out his bowels. Mr. Reinhardt was quite a young man, a native of Cincinnati, O., and was one of the best leapers and tumblers in the business.

A circus season commenced at the new American Theatre, Philadelphia, Dec. 11, with the following company: Mrs. Charles Warner, Joe Pentland, Mlle. Marie, C. W. Fish, C. Ford, Conklin Brothers, J. L. Davenport and his boy, Willie; Frank A. Howes, A. F. Aymer, J. Glenroy, Robert Butler, Madame Howes, E. Derious, Mlle. A. Wells, R. H. Hannan, J. Powers, Mlle. Jenny Stone, Mlle. M. Wells, Paul De Barry and Herr Wheat-hoff. W. F. Waller, who is now on his way from Europe, will shortly appear.

Dead—Van Amburgh, whose name is familiar as household words in the old country as well as this, died at Sam Miller's Hotel, Philadelphia, Nov. 29.

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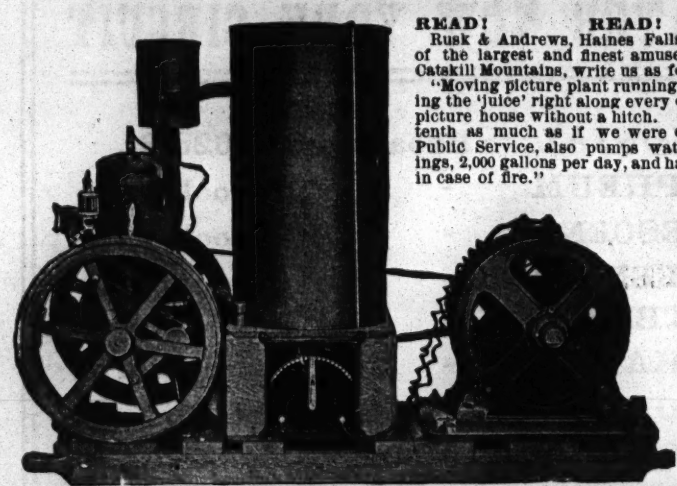
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BASEBALL ITEMS.

GOSSIP FROM HERE, THERE AND EVERYWHERE.

BY W. M. RANKIN.

While the Northerners have been shivering and shivering from cold, wintry blasts, which have covered the fields and hilltops with a mantle of snow, the Highlanders sent a scout South to see if Spring had put the new-born buds upon the trees yet, the first sign that another baseball season is near at hand. During his sojourn in that balmy region, Sir Arthur completed all arrangements for the preliminary stunts of the Highlanders, who will make Atlanta Ga., their camping ground while on their Southern training trip. The buds on the McGraw tree will get a chance to bloom at Marlin, Tex., during this month, and they will only be the advance guard of the small army of ball players from Northern teams who will invade the South during February and March, to have the coat of winter rust removed from them. This is one of the new-fangled turns the march of improvement has done for our great national game. In "ye olde tyme" the ball players were supposed to be able to "deliver the goods" when the managers "rang up the curtain" on each new season. In those days masks, gloves, chest-protectors, shin guards, and other such articles were worn in such quantities to the ball players, who seemed to have sprung from a harder, and more rugged stock than does the present generation of athletes. But then every season brings out new ideas, for wisdom is infused in every form. This gives the novice the impression that the game is so much faster in his time than it was in times gone by, but as there is no way of computing this, the weight of the arguments are usually decided by the sympathies of the people when made.

A local afternoon paper recently made this astonishing announcement: "Ty Cobb, of the Tigers, is the world's greatest all-around baseball player." While we will admit that Cobb is a superlative batsman, a superlative base runner and a superlative outfielder, that doesn't entitle him to be classed as an all-around player by any manner of means. He will have to show the same ability as a catcher, a pitcher and a general infielder before he can break into the class of all-around players. The same paper said: "They may tell of their Rusies and Ansons and Spaldings, but did they have a Ty Cobb and a Babe Ruth?" George Wright and Charles J. Smith. George Wright was "Ty" Cobb's superior as an all-around player, as the term signifies, while Charley Smith was Baker's superior from any viewpoint. The old Athletics of Brooklyn had a "Ty" Cobb in Freddy Crane, who was concealed by all blocks of the trolley zone, and is now partly surrounded by squatter bungalows. But in this age of progress even Crow Hill's barren and unproductive area may be turned to some practical use. We thought Eastern Park was about the most undesirable piece of property that could have been "discovered" for baseball playing purposes, but at that, we cannot see where the new ground has the least possible advantage over Eastern Park from any angle. Its location looks about as promising as did the old Capitoline Ground, when first opened to the public in May, 1864. It was located three miles from Fulton Ferry, with only one line of horse cars that came to about five blocks from its entrance. It will also look about as convenient to New Yorkers, or the Eastern District people, as did the old Union Ground, which was noted for being the most inconvenient place one was compelled to visit to witness a game of ball. The Brooklyn Club went to Eastern Park with its eyes wide open, and after wending its way blindly through the mystic mazes for nearly seven years, gave up the struggle, and was only too glad to get back into civilization again. Still there is no telling what the Brooklyn people may do even under the most trying condition, and the time may come when even so uninviting a spot may see the "light of day," in which case, "Mammon wins his way where angels might have despaired."

Had Mr. Ebbets entertained his guests on his new property they would hardly have shown so much enthusiasm over it as was the case. Unless, of course, it went to their heads and made them irresponsible. It will take considerable time and a great deal of money to put the ground in anything like fair shape before the actual work begins for laying out a ball field, building stands, erecting fences, etc. At present the property has a very sharp grade, being much higher at the Northern boundary line than it is at the Southern end. There are a number of squat-

ter bungalows scattered over the site, and a miniature canyon runs through the centre of it, which will have to be filled in before much progress is made. No doubt this can be done with the earth taken from the Northern end, and the whole field will require an immense amount of grading before it will be as "level as a billiard table," as it is said it will be. Three of the streets greatly resemble country roads through ex-corn fields in the winter season, but time and civilization will probably improve them.

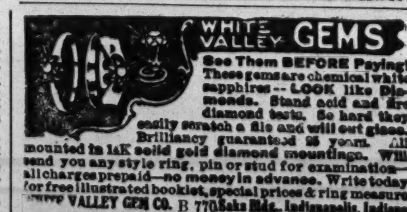
The three local teams look stronger on paper if they will appear on the field for their 1912 engagements as already announced, than they did at this time last year. The New York Nationals will stand pat, at least, that is the supposition at this stage of the proceedings. Their strength lies chiefly in their experience, and that should count well in their favor. Mathewson, Marquard and Crandall will, no doubt, do the bulk of the pitching again this year, with Wiltse, Ames and Druce always on deck for any emergency. Any one of the last named three may become a regular, but Mathewson and Marquard should do the bulk of the pitching to get the best work out of them. Besides these men, McGraw has several promising youngsters, who can be sandwiched in between the vets when needed.

The New York Highlanders look to be stronger, because they have a man at the helm who should be able to get out of the men the best that is in them. There is material enough in hand to get a good line up when the men take the field. Ford, who is reported to be in the best of shape this winter, will again be the chief pitcher on Wolverton's staff of twirlers. Just who the manager will select as running mates for Ford have not yet been announced. He will probably wait until the men report at Atlanta, and he has had a chance to see what they can do before he decides that matter.

It is in the Brooklyn team that the most notable change will be seen. On paper it looks to be the best team Brooklyn has had since its pennant winning days. The infield is purely guesswork, although it may be developed into a cracker jack at that. The outfield promises to be one of the best in the old league. Wheat, Northern and Hummel look far better than any previous outfield Brooklyn has had some time. It was a wise move the shifting of "Silent" John to the outer works. He should give a far better account of himself this year in right field than he did in the infield. The bulk of the pitching will, no doubt, fall to the lot of Rucker and Barger, both of whom are reported to be in better shape this winter than they were at the beginning of last season. Last year Rucker was handicapped at the start of the campaign by an injury to one of his legs, and Barger was unfortunate enough to injure himself at the start, and was in poor health pretty nearly all season. Other men on Daalen's pitching staff are Kneizer, Steele, Stack and Allen, and some promising youngsters.

Nearly all the holdovers from last year's three local clubs have been re-engaged for the coming season. Besides these there are a number of "come-ons," who will get try-outs for underestimates, at least, to the veterans, who they do not become stars in the different roles assigned them. There should be busy times at the training camps this Spring.

Secretary O'Brien, of the New York Club, says: "No club that carries a large pitching staff and tries to work all its fingers in anything like regular order can win a pennant. I think you'll find that the records will bear me out when I claim that two, or at most three, pitchers have done most of the hurling for almost every club that ever won a championship or made a strong bid for one." We have held similar views for years and have expressed them a good many times. Mr. O'Brien has come to stay. He was out of his element with the minors.



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Mr. Van Amburgh, whose portrait and biography we published in THE CLIPPER of June 10, 1895, was born at Bristol, N. Y., and at an early age he became connected with a menagerie. His first appearance in New York in these performances, which have rendered him so celebrated, occurred at the Richmond Hill Theatre, in the Fall of 1833. The same season he appeared, after the holidays, at the Bowery Theatre, then under the management of T. S. Haines, in a melodrama, written for him by Miss Medina, entitled "The Lion Lord; or, The Forest Monarch." In this piece he rode a horse up a set of Royal Bengal tiger would spring upon him, when the actor and the tiger would struggle down to the footlights together, apparently engaged in desperate combat, an incident which was lavishly received with tumultuous enthusiasm.

The Zoological Institute, at 37 Bowery, opened in November, 1834, with a collection of animals, and Van Amburgh as the principal attraction. Mr. Van Amburgh performed at this establishment every winter until 1838. Introducing each season, at intervals, as a sensation, a child and lamb in the dens. He played a farewell engagement at the Old National Theatre, and at the principal theatres on the continent. While in Europe several dramas were written for him by Van Amburgh, and he was successful in his travels through the provincial towns, making several tours of England, Ireland, Scotland and Wales with his traveling menagerie, and the prestige of his name drew an overwhelming throng of people wherever he went. The name of Van Amburgh is well known in every little hamlet in the world, as it is in the United States. He was the first one to introduce the American style of tenting in Europe, and the celebrity with which his establishment moved through the country was as great a source of wonder to John Bull as any feature of the exhibition.

Mr. Van Amburgh returned to the United States in 1845, where he has since remained except during several brief visits to Europe. He has not performed for several years, but accompanied his menagerie in its annual tours through the country. He was a whole-souled, genial old gentleman, and had hosts of friends in every part of the Union, and both himself and his menagerie always received a hearty welcome wherever they appeared. Van Amburgh, in the course of his career, had many severe contests with the animals, in some of which he was much bitten and torn, but he always came off the victor. On one occasion a right wrist was literally chewed and mangled, and he never fully recovered from the effects of this injury. There are many good stories of Van Amburgh's contests with the animals, but they are mostly destitute of foundation, or nearly so. The encounters were in some instances desperate, but then, as a rule, the animals were usually able to punish at once, though sometimes, as has been explained, the beasts left their marks upon him. The tendency of the various encounters was, of course, such as to injure Van Amburgh's health.

Eight or nine years ago Van Amburgh was obliged to cease his performances, but he always accompanied the menagerie in its travels when he was able to do so. Some time ago he resigned the active management of the concern, and it has since been under the direction of Hyatt Frost. The business of the concern will probably be continued by the survivors, but the name it has hitherto borne, Mr. Van Amburgh, possessed great physical strength and fearless courage. He had a commanding presence; his movements were graceful; he was firm, and under all circumstances self-possessed. In his intercourse with his animal friends he was never unkind, and he was exceedingly kind, and even gentle, and his gentleness was one of the most prominent of his qualities.

The death of Mr. Van Amburgh has several times been announced during the past few years. These stories were like most of his adventures. His decease at this time was unexpected, and was in the city about two weeks ago, and at that time enjoyed as good health as usual. A day or two ago the Philadelphia Journals reported that he was perfectly well. The remains were taken to Fishkill for interment.

Circus at New Orleans.—The circus appears to be well liked by the patrons of amusement at New Orleans. A correspondent in writing on Nov. 27, says: "A business trip brings me to the 'Crescent City.' A few evenings passed at the various places of amusement convince me that careful managers are reaping a rich harvest. The great sensation here just now is Thayer & Noyes' United States Circus, playing a successful engagement at the Academy of Music. They opened here on Monday, Nov. 20, and from what I have seen and heard I am satisfied that they could not have had larger crowds unless the Academy of Music could have been enlarged. Hundreds have been turned from the door to get even a glimpse of the show. The circus had a large and excellent company when I saw them at Louisville, but since they have opened here quite a number have been added to their list of people, making as fine a circus as ever delighted the rather fastidious amusement seekers of this city. The company now consists of Dr. J. Thayer, the fat, genial and capital jester and business manager; C. W. Noyes, the well known equestrian manager, and the great New Orleans favorite of twenty years since; S. P. Stickney, master of the circle, whose appearance in the ring is always a signal for hearty applause. Old Sam Stickney, as everybody calls him, has his family with him, Robert, Emma and Matt. Sammy, Robert Stickney is one of the greatest favorites I ever saw, and deservedly so, for his riding and his terrific backward and forward somersaulting has no equal in the profession. Emma Stickney is very graceful, finished and pleasing rider, and little Sam is daily proving that he is a 'chip of the old block.' Mr. and Mrs. Tom King, whose splendid, stylish double acts always please; John Saunders, equestrian and general performer, and Master Woodie Cook, Mr. Noyes' favorite pupil, are always received with great favor. The celebrated Donaldson Troupe, consisting of Frank Donaldson, the Mico Brothers, Harry Bernard and Petite Angelo, who do the Zamballaerostation act very neatly, are with the company, and prove a great attraction. G. M. Kelley, the gymnast and leaper over twelve horses, and his confrere, C. Barrows, have proved themselves great favorites; their trapeze act is remarkably good. Mons. De Louis attracts great attention in his horizontal bar exercises, but much more by his wonderful performances of his trained dogs, Kate, Matt and Jennie. These dogs are as finished performers as can be found. One of them balances on his fore legs on the back of a chair, waltzes, pretends death, ascends a ladder backwards, and does many other surprising feats. Mons. De Louis and his dogs fairly share the unstinted applause of the audience with Mr. Noyes' great performing monkey, Sig.

Victor, and Mr. Noyes' beautiful trained horse, Grey Eagle Jr., said to be the best trick horse now in the ring. Dr. Thayer's comic mules are as funny as the comedians ever noddled their long ears at any crowd of spectators. I see by the bills that John Robinson, the great, sensational bareback equestrian, is underlined, and will shortly appear with his fine stud of horses.

Nixon's Circus Co.—which met with so many mishaps as it sailed, and whose vessel, at late advices, had been towed into Pensacola—had finally reached New Orleans, in a crippled condition, and were announced to appear at the Academy of Music in conjunction with Thayer & Noyes' Troupe.

Stone, Rosston & Co.'s Circus was at Atlanta, Ga., on Dec. 13, 14, where it did fair business.

"Quadrupanthem" is the name given by Mr. Forepaugh to his new circus establishment at Philadelphia. The ads. of this concern are a sort of curiosity in their way, some of the most outlandish words being used to designate the class of animals to be seen, as well as the character of the ring performances. They first tried the "Paradise" dodge; now they go it on the "Quadrupanthem," the "Psittacidae," the "Didelphidae," etc.

The National Circus, at the New American Theatre, Philadelphia, we are told, is doing a very good share of business, probably the best of the three circuses now performing in that city. Chiarini's Circus, at Havana, is reported as doing a good business. Among the American performers there at present are Shappee and Whitney, M. Verreke and Jas. Melville. The United States Circus, after playing at New Orleans, Mobile, etc., returned to New Orleans and shipped on board of the steamship Magnolia, for Galveston, Tex., where it arrived on Nov. 25, and put up its canvas to show at dark. It sent the band out opened doors, and says a correspondent, "took in on that notice \$1,600 in big show and \$450 in side show. Sunday put up bills—Monday took in \$2,200, and \$575 side show; Tuesday, \$2,350, big, and \$800 side show, and so on. The company is well. Mr. Haight has bought out Mr. De Haven, and now owns all, and manages his own show. He is coining money—one dollar in specie admittance, and one dollar and fifty cents in greenbacks; 50 cents to the side show. We have got the best tumbling party in the United States, good gymnasts and good riding. Mr. Carroll and Mr. McGinley—Carroll's daughter—stands at the head; Master Herbert, Naylor and old Barney Carroll on two horses, etc. Lathrop and Seamon are the clowns.

Cook, Wilson & Zoyaro's Pacific Circus, that left San Francisco on Oct. 2, for a long cruise, has been heard from, as will be seen

There is considerable competition in circus business at Philadelphia, no less than three concerns being in operation there at the present time, viz.: Gardner & Hemmings, the Quadrupanthem, and the National Circus. None of them has been doing a great business.

Charles Johnson (well known by the circus profession as the forty horse driver) died at Philadelphia, Dec. 18, aged thirty-three years. At the time of his death he was connected with Forepaugh's Circus and Menagerie, and played in the ring three days before he died. He was suddenly seized with pleuritis, which resulted in death. His remains were taken to Boston—his native place. Through the exertions of Robert McCormick a purse of \$85 was made up to cover the funeral expenses. He was a remarkable man in the show business, and had been all over Europe as well as this country. It is supposed that the constant strain of handling so many reins in driving forty horses, which required great skill, strength and endurance, seriously affected him inwardly, and rendered him an easy prey to disease.

The Circus and Menagerie on the corner of Tenth and Callowhill Streets, Philadelphia, under the management of Adam Forepaugh, did a good business during Christmas week. The show consists of a number of cages of wild animals formerly belonging to Jerry Mable. There are two elephants and two camels. Equestrian performances are given by a corps of excellent performers. Wm. T. Aymer is the equestrian director.

Orrin & Sebastian's California Circus continues its travels in South America. The following letter will give our readers the latest news of their whereabouts:

PUERTO CABELLO, VENEZUELA, SO. AMERICA, Nov. 19, 1895.

FRANK QUEEN—I wrote you from Caracas a short time since. After performing to a splendid business there of six weeks, we left on Oct. 22, for La Guaira, where we performed to good business for six nights; left for this place on Nov. 4, on the steamer "Robert Todd," and arrived here on Nov. 5. We opened on the 7th to a crowded house; we gave our ninth and last performance this evening. Business has been fine all the time. We leave for Valencia tomorrow, forty miles inland, and return here for the Christmas holidays, where we shall be happy to receive a file of THE CLIPPER. Mrs. Orrin arrived all safe on Oct. 20, with files of THE CLIPPER, which was a great treat. Hoping you are in prime health, it leaves me and all the company, I am, yours truly,

G. F. ORRIN.

Stone, Rosston & Murray's Circus opened at Augusta, Ga., Dec. 18, for four days.

Thayer & Noyes vs. The European Circus.

—We are requested to give publicity to the

money both these days, besides the large receipts of the first day.

As we still kept up the United States flag and preserved the title of United States Circus, our politics evidently had nothing to do with this result. Both companies proceeded to Montgomery on the same railroad train, where they were both to exhibit on Dec. 13, 14, 15, etc. The authorities of Montgomery requested both companies to defer their visit until another occasion, in consequence of the prevalence of smallpox in that city (now happily abated), for fear of disseminating the loathsome disease by the congregation of crowds; we acquiesced, and proceeded direct to Mobile. They refused to accede to the request and exhibited all the week to a very poor business, accompanied by the anathemas of the public and the reprobation of the newspapers of Montgomery.

The story of Mobile is told by the following article from THE Mobile Daily Times of Dec. 15, where we exhibited five days, and Howe's European Circus twelve days. "Amusement Statistics.—The books of the assessor and collector of the two per cent. tax for the United States revenue, on the gross receipts of exhibitions, enabling us to give the proceeds of the three circuses that exhibited here last month.

"Thayer & Noyes paid two per cent. upon the receipts of \$15,453 for five days, commencing Nov. 14." "De Haven paid two per cent. upon the receipts of \$4,903.70 for six days, commencing Nov. 13." "S. B. Howe's paid two per cent. upon \$8,813.55, for two weeks, commencing Nov. 20. Dan Rice and the Bedouin Arabs were connected with the Howe's European Circus for the second week enumerated herein."

In New Orleans we have played twenty-eight days to more money than we have ever known any circus to take in any theatre before. "S. B. Howe's European Circus" arrived here after we had been playing two weeks, and although they reduced prices as usual, and had the overwhelming addition of "Dan Rice," the "Bedouin Arabs," "Crockett's Lions," and a regal street cortege, their business was so bad that they left in disgust, after exhibiting only five days, abandoning the field to us. Regretting to devote so many words to so unimportant a matter (excepting so far as it concerns the attributing and improper motives to the Southern people), we remain very respectfully yours, THAYER & NOYES.

Howe's Circus, after tarrying a few days only at New Orleans, proceeded to Baton Rouge, on the 18th ult., thence to Natchez, and at last advices was at Vicksburg.

Thayer & Noyes organized two circus companies at New Orleans, incorporating the best of Nixon's shipwrecked party in their composition. One under the management of Dr. Thayer, chartered the steamboat, Ida May,

occupied by the Ravels and Arjona Spanish Dramatic Troupe, alternating one with the other. The Ravels are not doing a very good business in fact, you may say. The people here have been surfeited with pantomime performances, and the troupe is not as good as in former years. The Villaneuva Theatre is in the hands of a French dramatic and operatic company, under the direction of Mr. Alhais.

"The company has not made as much money as they made last year, and will leave in a few days for New Orleans. Some of the performances are very good, and I presume they will be appreciated in that city. Now a little chat about our American institutions—our circus. I call it an American institution, as nearly all the performers are Americans, or at least have come from the United States. Chiarini and Albisu have been waging war since the beginning of the season. Both troupes are good.

"Chiarini will remain here yet for about two months. The Melville Family, Mons. Verreke, Shappee, Whitney, Curon and Zanfretta belong to this troupe. George Sharpe, who has just returned from South America, is clowning it there. Albisu's close here Jan. 8, taking part of the present company to Mexico, leaving a small troupe to perform in the interior towns of the Island. Nico and his boy, the Tallen Brothers, Mad. Macarte, Lorenzo Maya, the clown; Robinson, Dick Rivers, and many others are going to Mexico. "Albisu is expecting re-inforcements from the States to increase his companies. El Nido, Eddie, the best little tight rope dancer in the world, goes to New Orleans within a few days to fulfill an engagement at Spalding & Rogers' Academy of Music. One of Albisu's troupe, Mr. Dutton, the rider, got frightened at the idea of going to Mexico, and ran away to the States, breaking his contract. To-day we have a little excitement. We are going to garrote a man for killing his father. Having seen the same performance a great many times, I shall not attend. In my next I shall give you a few scraps of Havana gossip and the condition of our sporting men. Until then, adieu, Habanero.

The National Circus, at the New American Theatre, Philadelphia, is working hard, and with success, too. A great spectacle of the "Field of the Cloth of Gold" is running there, with all the accessories and effects necessary to ensure its success. The Bedouin Arabs have just been engaged, as well as the Melville Family, the tight rope performer, W. F. Walllett, the Queen's Jester, engaged for Mr. Fox in Europe, has just arrived, and will shortly appear.

F. M. Keish, agent for Stone, Rosston & Co.'s Circus, was at Memphis on Jan. 8, making arrangements for the appearance of his show there about Feb. 1.

The Rollande Brothers have been meeting with considerable success in their gymnastic performances at New Orleans, at the Academy of Music, where they concluded their engagement on Dec. 31. During the following week they were to sail for Havana, to take charge of Don Jose Albisu's Company, that gentleman being about to start with another company for Mexico. The New Orleans press highly eulogized the performances of the Rollande Brothers, as will be seen by the succeeding quotation: "William and Henry Rollande are deserving of particular mention than they have yet received from us, and we are glad to see that the enthusiasm created in their favor on the first appearance has by no means diminished with our citizens; in fact, there is such a charm of grace, agility and ease of movement, and a freshness of style in their wonderful feats, that the public never tire of seeing.

"It was probably these valuable traits which induced the discriminating managers of the Academy to secure the service of these talented brothers for so lengthy a season. For, aside from the Hanlons, there are no others who could wear so well in popular regard, drawing cheers night after night for weeks, and it is dubious whether any two of the Hanlons can compete with them. The Rollandes have gone to great expense in procuring a large, rich and elegant wardrobe, and all their appliances are ornamental to the stage.

"The brothers are the embodiment of daring and grace in all their acts, and never fail to bring down the house, in the *serietes de sauto*, the stilts, or any of their other comic feats. But the masterpiece—their 'crowning glory'—is the 'Alhura Volanti,' the only act of the kind which ever originated in America, and which is performed only by them. The machinery for the exciting scene fastens in the dome of the theatre, but in no way interferes with a view of the stage from any part of the house, and may be regarded as a decoration than otherwise.

"The act itself consists of a series of leaps, swings and somersaults in midair, which at first cause an involuntary shudder of fear and anxiety, but the perfect self-possession of the actors soon sets the spectators at their ease, and fear is changed to admiration and wonder. After some of their courageous feats, in which one of the brothers, hanging to a iron bar by his legs, head downward, catches the other by the wrist or ankle after a leap of ten or twelve feet, the wildest shouts of applause are rendered, which increase and are prolonged as the younger is at last thrown some thirty feet to the stage, alighting invariably right side up in safety. No act is so often applauded as the Rollande performances."—True Delta, Dec. 29.

Gardner & Hemmings' Circus opened at Front Street Theatre, Baltimore, on Jan. 22, for a brief season, with the following performers: Eliza Gardner, Madame Showles (sister of Dan Rice), Mad. Camille, Mlle. Marie, Mlle. Fontaine, George Batchelor, the Lazelle Brothers, Frank Carpenter, Joseph Sanford, George King, James Ward, Dan Gardner, Jacob Showles and Chas. Monroe. James Nixon left Memphis Jan. 11 for Little Rock, Ark., to bring back S. B. Howe's Circus Company, as he has formed a partnership with Dan Castello, having bought out the interests of S. B. Howe, and will open at Memphis week of Jan. 22. The show will go under the name of "Dan Castello's Great Circus."

Mad. Macarte, at present performing at Havana, Cuba, will be at liberty shortly to engage with managers for the tenting season. She has an entirely new equestrian act, introducing broad and lofty leaps and a sword combat on horseback.

J. F. Orrin's Circus.—From a letter received from G. F. Orrin, dated Caracas, Venezuela, South America, Dec. 25, we extract the following items: "We returned to Caracas on Dec. 10 from a very successful trip to La Guaira, Puerto Cabello and Valencia. I was to have opened on Dec. 16, but the great earthquake of 15, which took place at ten minutes to 5 P. M., deferred our opening until Saturday, 17. We then opened to only a middling house, for the people all seemed so much terrified by the earthquake that they did not venture to the theatre. We received a second shock, and on Monday morning the third.

"ANOTHER RAG"

By THEODORE MORSE.

Morse's newest big "rag" song hit.

Words by D. A. ESROM.

Published by THEODORE MORSE MUSIC CO., 1367 Broadway, N. Y.

by the following letter from one of the company, dated:

HONOLULU, SANDWICH ISLAND, Nov. 2, 1895.

"FRANK QUEEN—After a splendid passage of nineteen days, we arrived here all safe and opened two days afterwards, under our two centre pole canvases, to an extraordinary large house, which same business has continued, with the exception of one night (rainy). Our price list is \$1.50, \$1.00 and 50 cents. The royal family have been very well represented at each performance, but His Majesty, King Lot (who has recently ascended the throne), a rather high-toned individual, has not visited us yet. He has expressed his willingness for Monday night, Nov. 6. When Wilson had his company here, five years ago, the present king was a prince, and a jolly, convivial fellow; he played billiards and roled ten-pins with Wilson, but I infer the dignities of a ruler compel him to stand aloof.

"Our company attended a Hool-a-hool, a native dance, last week. The women and the men are in an entire state of nudity; pigs, yams and sweet potatoes are roasted whole in the ground with heated stones, and with one, two and three fingered 'pura' or 'puoy,' the feast, or, in native, 'lou ou,' concludes the pow-wow. Our schooner, the Alice, of 240 tons register, and of a model similar to George Steer's New York pilot boats, is very fast, staunch, etc. We carry our stock (nineteen head) between decks. Zoyara's mare, Becky, foaled on the passage from 'Frisco to this place, and we christened him Neptune. The minstrels occupied the canvas one night and attracted a crowded house. After the circus tent is down, and while the vessel is loading, the minstrels—consisting of Fanny Brown, Tom Peel, J. E. Taylor, Jas. Cooke, C. Holcomb, T. Woodruff, Young Guinness, Mast. Dan, Ted Wilson, F. Wilson, George Seacamp and C. Hensley—intend taking the Royal Theatre and giving a variety show, introducing Masepepe a couple of nights.

"We leave this port the last of next week for Tahiti—in latitude 170 South of the line—a twenty-five or twenty-six days' run. At present there is such a dearth of localists that I know not what I could write that would possibly interest you. I'll send you a line from Tahiti. We shall probably be in Melbourne or Sydney, Australia, about the middle of February. Your friend,

"FRANK WESTON."

Lea & Ryland's Circus returned to San Francisco early in November and, after a brief rest, opened the American Theatre in that city.

Seth B. Howe's London Circus, as it is called, opened at New Orleans lately, with Dan Rice as its great card, expecting to remain there a long time. It so happens, however, that they read the papers at that city, the Crescent City folk remembered the speeches Dan had made at New Orleans about the breaking out of the war, which they liked at that time; but after Dan returned to the North he made speeches suitable for this locality, which the Southerners didn't like pretty well. So this attempt at "riding like pretty well." At the same time had not been lost sight of when Daniel recently made his entree at New Orleans, and the result was that he was not favorably received there, so the show he was engaged with found it more profitable to leave than to stay.

"Old name Trot and Her Comical Cat," a Christmas pantomime, is among the novelties presented by the circus troupe now occupying the American Theatre, Philadelphia. New scenery, machinery, tricks and ludicrous effects will contribute to the success of this holiday spectacle. The National Circus is doing a fair share of the Quaker City business.

following card, to correct what are said to be errors or misrepresentations on the part of a New Orleans correspondent. We are always willing to give our friends a hearing, especially when they desire to set themselves right before the public: Academy of Music, New Orleans, Dec. 16, 1895.—Frank Queen, Publisher of THE N. Y. CLIPPER: Dear Sir: Two successive issues of THE CLIPPER give what purported to be an account of a competition (since decisively determined between Thayer & Noyes' United States Circus and S. B. Howe's European Circus), so similar in style and the repetition of errors that we are constrained to believe they were written by the same person, and that the writer was connected with the latter establishment. Knowing your aversion to a controversy in your paper, and that even if you were not, the presence of the members of both troupes, and all cognizant of the real facts of the case, would prevent the false statements doing any harm amongst our profession, we did not contemplate making any public correction of these errors until it occurred to us that justice to the citizens of Macon and Columbus required at our hands a refutation of the malicious charge that the pretended result was attributable to the Southern prejudice against Union managers and against the title of our circus (the United States Circus). Although we were well known as firm Union men from the commencement of the late unhappy war, and although the most conspicuous line on every one of our bills and advertisements was "The United States Circus," we have experienced only the most courteous courtesies from the Southern people in our Southern tour. The more prominent, intelligent and influential the Southern gentleman with whom we came in official or social contact in our extended trip through Tennessee, Georgia, Alabama and Louisiana, during the months of October, November and December, the more unreservedly did they appear to accept the "situation," and the more impressed were we with their good faith. The isolated instance or two of a drunken vagabond, to the contrary, only proves the rule.

The following are the facts: In pursuance of a contract to play an engagement in the Academy of Music, New Orleans, in December, we shipped our company in and by railroad, playing at the principal cities on the route. In pursuance of our arrangements, we were advertised to play at Macon on Nov. 6, 7, 8, where S. B. Howe's European Circus was announced to exhibit on the same day. We arrived there and exhibited accordingly, taking \$2,800 on the first-named day, and charging regular Southern prices of \$1 for whites and 75 cents for negroes. Howe's Circus did not arrive in time to exhibit the first night. The second day (Nov. 7) it arrived, and the prices were reduced to 50 cents, with a cover allusion to 25 cents extra for reserved seats. As we did not reduce prices, and our exhibition having been seen by most of the citizens the first day, naturally the rush was for the fresher and cheaper show, especially as they made a imposing street procession.

Neither our politics nor our United States flag had anything to do with it, as was demonstrated in the next city. As, however, we took about as much money the first day as Mr. Howe's in the two, and being young and inexperienced showmen, we were glad to learn a valuable lesson of reducing prices in an extremely poor market, and a competitor, at so cheap a rate. At Columbus we were announced to exhibit on Dec. 9, 10, 11—Howe's European Circus only on Dec. 10, 11, with a view to the repetition of the dodge of arriving fresh and reducing prices (\$1 and 75c.), and upon the arrival of the European Circus we reduced prices to the same rate. The consequence was we received (we think) most

and departed on Dec. 17, for Shreveport, and the principal towns on Red, Ouachita and Mississippi rivers. The Stickney Family, Tom King and George Barrows, Captain Webb, Saunders, John Robinson, etc., are with this division. The other, under the management of C. W. Noyes, comprising M. de Berg, Jas. Cooke, Mico Brothers, Jimmy Reynolds, Prof. de Louis, etc., were at last advices (Dec. 18) exhibiting for a few days under a tent in the French part of the City of New Orleans. They were to leave on the 20th for Galveston, Houston, etc.

The equestrian and circus troupe now occupying the American Theatre, Philadelphia, continues to present novelty after novelty. Week of Jan. 8 will wind up "Old Dame Trot and Her Comical Cat," to make room for the grand historical spectacle of "The Field of the Cloth of Gold," which is to be brought out in splendid style on Jan. 15. "Charley Devere has been added to the troupe. . . . The great jester and Shakespearean clown, Walter, is announced as having arrived, and will make an early appearance.

S. P. Howe's Circus Company arrived at Memphis, Tenn., on Dec. 24, and was announced to remain two weeks, and then go down the river again. Howe's Circus is announced to arrive, and will make an early appearance.

Thayer & Noyes' Circus (the Galveston party) did not reach that city in time to open, as advertised, on Christmas Day. James Nixon, after a very checkered campaign by land and sea, arrived at Memphis, Tenn., on Jan. 4. There was some talk of Nixon and Dan Castello joining forces, the latter having withdrawn from Howe's concern.

The Rollande's Benefit.—The many admirers of those talented and accomplished performers, the Rollande Brothers, whose acts as gymnasts and acrobats have been the wonder and admiration of our citizens for the last three months, will have a benefit to-night. As this is the only chance the citizens of New Orleans will have to reward the brothers for their successful efforts to please and amuse them, as an engagement at Havana compels their departure in a few days, we hope the benefit will be a good one. Every available inch of standing room should be occupied, and will be if they get their just doses. A splendid bill is in course of preparation, and the beneficiaries will perform several new feats. Purchase tickets at once, and induce your friends to do likewise. We are sorry to lose these fine performers.—True Delta, Dec. 29.

J. B. Rochette, the clown, took a benefit at the Academy of Music, San Francisco, Cal., on Dec. 14. He had been lying sick with neuralgia for several weeks, and was destitute. The Sieglist Family, Lee and Ryland, got up the benefit, and it was a success, putting money in the purse of the sick man. Tom Burgess, well known in the West and Southwest as a popular clown and comic singer, is at present lying idle at Cherry Valley, N. Y., and is anxious for an engagement.

1866.

Circus Doling, etc., at Havana, Cuba.—In relation to the circus and other sources of amusement in the gay city of Havana, a correspondent gives us the following account: "Havana, Cuba, Jan. 4, 1896. Editor New York CLIPPER.—The first Northern of the season. You cannot have any idea of the enjoyment of a real good Northern, but we have had for the last nine months a temperature from 72 to 98 degrees, are fully alive to its advantages. The city is perfectly healthy and the places of enjoyment are in full blast. The Teatro Tacon is

FROM THE HOUSE OF "BILLY," THE GREATEST SONG SENSATION OF MODERN TIMES, COMES ANOTHER ENTITLED

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IT IS YOUR BUSINESS TO KNOW THE GREAT SONGS OF THE DAY. IT IS OUR BUSINESS TO LET YOU KNOW WHO PUBLISH THEM. We told you this would be a tremendous hit. Catching on like wildfire. Had to beg you to sing "BILLY," must we do the same with "YOU'LL WANT ME BACK"? What a wonderful song for stages. What a still more wonderful song as a Double, Duo or Conversation number. The finish of the chorus is a riot. Half dozen other great songs just published.

ORCHESTRA LEADERS: "Billy" Two-Step 25c; or, "You'll Want Me Back" and "Billy" for 30c; or, "You'll Want Me Back" and "Dolores," a high-class Spanish waltz number for 18c.

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ROBINSON FLIES A CURTISS HYDRO-AEROPLANE AT NICE.

The first successful demonstration of a hydro-aeroplane in Europe was made Feb. 6 on the Mediterranean, near Nice, France, by Hugh Robinson, the American aviator, using the latest type of Curtiss hydro-aeroplane. The machine which Mr. Robinson used was the one recently sold by the Curtiss Company to Louis Paulhan, the famous French aviator and aeroplane builder. Mr. Robinson has cabled the Curtiss office in New York City regarding his flight as follows:

"I made the first flight to-day in demonstrating this hydro-aeroplane at Paulhan, at Juan les Pins, near Nice. The demonstration was a perfect success, and in the course of a thirty minute flight I alighted upon the water at least a dozen times and arose with perfect ease after each landing. The water was rough, many waves being as high as four feet. In spite of this, however, the alighting and starting were made without difficulty or special incident. The flights attracted a great crowd and the enthusiasm displayed was remarkable. I have flown in many American cities, but nowhere did the enthusiasm of the people equal that of the crowds which witnessed the demonstration of the hydro-aeroplane. Further demonstrations will be made at Nice, Monte Carlo and elsewhere. Great interest displayed in the machine."

ARMY TO INCREASE ITS AERIAL EQUIPMENT.

The United States army intends to make early use of the appropriation of \$125,000 recently voted by Congress for aviation purposes. This was made plain by Brig.-Gen. Allen, chief signal officer of the army, in his speech before the Aero Club of America Jan. 27. In accepting, on behalf of the War Department, the trophy offered by Clarence H. Mackay to the army for competitive merit in advancing aviation, Gen. Allen took occasion to say:

"Congress, through its own initiative, has recently officially recognized aviation by appropriating \$125,000 for the current fiscal year, and it is believed and hoped that this beginning will go on with rapid strides commensurate with the importance of this great subject. The aeroplane stands to-day a recognized part of the conventional equipment of every army, and within the past few weeks it has demonstrated its usefulness in actual war in Tripoli."

The War Department has at present seven aeroplanes; one in Manila, one at San Antonio, Tex., and five at the Signal Corps Winter Aviation School, at Augusta, Ga. Between now and the first day of June, at least eight or ten more machines will be purchased. We have at present in the army eight qualified aviators and four additional officers under instruction.

"Mr. President, I accept this trophy on behalf of the War Department, and express through the president of the Aero Club of America to Mr. Mackay appreciation for the patriotism and generosity which have prompted so splendid a gift."

SAN FRANCISCO.

Special dispatch to THE NEW YORK CLIPPER.

Monday, Feb. 12 (Lincoln's Birthday), a legal holiday, and extra matinees at all theatres.

COLUMBIA.—Opening Monday, for two weeks, "Madame Sherry."

COR.—The second and last week of Robert B. Mantell and Co., in repertoire.

SAVOY.—Opening Sunday (matinee), 11, "Mutt and Jeff."

ALHAMBRA.—Opening Monday, 12, "Salvation Nell."

OPERA.—Sunday (matinee), Feb. 11: Ada Reeve, Walter Hampden and company, Miss Norton and Paul Nicholson, Millett's Models, Leona Thurber and Harry Madison, the Roman Opera Co., Juliet, Maiken and Cogran, and daylight motion pictures.

BALEARES.—Opening Sunday (matinee) 11: Mary Barley's Dogs, Merlins, Budd and Clare, the Great Barnard, the Todd-Nards, Ray Dooley and her Metropolitan Minstrels, and twilight pictures.

PATHEMA.—Opening Sunday (matinee), 11: Carlos Caserio, Charities-Holiday company, Bob Albright, Mr. and Mrs. Allison, Hanley, Marguerite and Hanley, and sun-light pictures.

NOTES.—J. J. Gottlieb, of the firm of Gottlieb, Marx & Co., managers of the Columbia Theatre, accompanied by his wife, left for New York City and other cities Tuesday, 6, to arrange for the bookings for his house, and will combine pleasure with business. Mr. Gottlieb expects to be away for about two or three months. Col. Henry W. Savage and Tim Frawley, stopped in this city, preparatory to starting on a world around tour, leaving here Tuesday, 6, on the return trip of the Hamburg-American liner, "Cleveland." Mme. Schumann-Heink will give two concerts in the Cort Theatre on Sunday afternoons, 18 and 25.

Proctor's Fifty-eighth Street (F. F. Proctor, mgr.)—Moving pictures and vaudeville.

Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs.

Yorkville (M. Loew Co., mgrs.)—Vaudeville and motion pictures.

Metropolitan Opera House.—Bills for week ending Feb. 10 included: *Der Koenigshinder 5, Rigoletto 6, La Boheme 7, Die Walkure 8* (matinee), *Armide 8* (night), *Lebelius 9, Orfeo 10* (matinee), *Hansel and Gretel and I Pagliacci 10* (night).

Academy (Samuel Kingston, mgr.)—The stock this week is offering *Atlas Jimmy Valentine*.

Daly's (Robert Robertson, mgr.)—"The Rose of Panama" closed Saturday night, Feb. 10, and the house is dark.

Liberty (J. W. Mayer, mgr.)—Marie Cahill, in *The Opera Bell*, opened here Monday night, Feb. 12. A review of the performance will be given next week.

Criterion (Chas. Frohman, mgr.)—Louis Mann, in *Elevating a Husband*, moved to this house Monday matinee, Feb. 12.

Globe (W. P. Burdage, mgr.)—Eddie Foy, in *Over the River*, is in his sixth week.

Republic (David Belasco, mgr.)—"The Woman" is in its twenty-second week.

Century (George C. Tyler, mgr.)—"The Garden of Allah" is in its sixteenth week.

Empire (Chas. Frohman, mgr.)—Ethel Barrymore is in her third week and last fortnight in "Cosmopolitan" and "A Slice of Life."

West End (J. K. Cookson, mgr.)—Business continues good for week of 12, with "A Chocolate Soldier."

Alhambra (Dave Robinson, mgr.)—A most excellent bill in every particular is offered for this week, headed by Cesare Nesli, the "East Side Caruso." Others are: "The Antique Girl," Lolo, the mystic; Mr. and Mrs. Jimmie Barry, Irene Dillon, Bert Kalmar and Jesse Brown, Schenck Bros., and Joe Hart's "Dinkelspiel's Christmas."

Charles Leonard Fletcher and company, Frank Morrell, the singing comic; Clark and Bergman, College Trio, Elda Morris, Burton and Stryker, and Four Hanlons.

Metropolis (R. W. Little, mgr.)—Cecil Spooner and her own company presents "Mrs. Wiggs of the Cabbage Patch," with all the favorites in the cast. Next week "The Commanding Officer."

Prospect (Frank Gersten, mgr.)—"The Prospect Theatre Stock, in 'The Deep Purple,' this week."

Miner's Bronx (Fred Follett, mgr.)—Business is always good here. This is home week. The show that made Miner's in the Bronx famous, Tom Miner's Bohemian Burlesques, presenting "Pat's Travels," with Andy Gardner and Ida Nicholas. Added attraction, the Great Charmion. Next week, Zillah's Own.

Tremont (J. Jones Johnson, mgr.)—Agnes Cameron and her stock, with vaudeville and pictures, continue to crowd this house at every performance.

Brooklyn, N. Y.—Business continues good at all of the theatres here. Good attractions are the rule this week.

MONTAUK (Edward Trail, mgr.)—James K. Hackett, in "The Grain of Dust," opened Monday to a packed house. Week of 19, Helen Ware in "The Price."

Thaler's Broadway (Leo C. Teller, mgr.)—"The Enchantress" with Kitty Gordon and the original company, came over from Manhattan, and opened to a capacity house Monday night, and promises to do a big week's business. "The Commuters" week of 19.

MAJESTIC (Charles S. Breed, mgr.)—John Mason, in "As a Man Thinks," opened Monday, to a packed house. Week of 19, "He Came From Milwaukee," week of 19.

SHUBERT (L. J. Rodriguez, mgr.)—"The Deep Purple" is playing a return engagement here this week. John Mason, in "As a Man Thinks," next week.

CRUSANT (Lew Parker, mgr.)—"The Crescent Stock Company presents 'Bobby Burn'

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Is booking the Famous Curtiss Aviators LINCOLN BEACHEY, HUGH ROBINSON, BECKWITH HAVENS, CHARLES F. WALSH, C. C. WITMER and EUGENE GODET for 1911.

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NEW YORK CITY.

Fifth Avenue (Elmer F. Rogers, mgr.)—The bill for week of Feb. 12 announces: Nora Bayes and Jack Norworth and company, Florence Nash and company, in "1909"; K. Jayama, the writing expert; Yvette, violinist; Carbury Bros., dancers; Klutzing's Animals, Haviland and Thornton, and Delmore and Onella.

Colonial (Percy G. Williams, mgr.)—Bill announced for week beginning Feb. 12 included: McMahon's Watermelon Girls, Hilda Hawthorne, O'Meer Sisters, Emma Carus, Hayes and Johnson, Charlotte Parry, the Kaufman Troupe, Leitner Sisters, and Tempest and Sunshine.

Miner's Bowery (Edwin D. Miner, mgr.)—The *Ideals* Feb. 12-17. Girls from Reno 19. Murray Hill (Fred Waldmann, mgr.)—The *Rundown* Girls Feb. 12-17. Al. Reeves' Beauty Show 19.

Miner's Eighth Avenue (J. H. Lubin, mgr.)—Zillah's Own Show Feb. 12-17. Pat White's Gaiety Girls 19.

Columbia (J. Herbert Mack, mgr.)—Robinson Crusoe Girls Feb. 12-17. Star and Garter Show 19.

Olympic (Maurice Kraus, mgr.)—Columbia Burlesques Feb. 12-17, the College Girls 19.

Winter Garden (Winter Garden Co., mgrs.)—"Vera Violetta," Mikail Mordkin and his Russian dancers, and Annette Kellermann continue to be the chief features here.

Keeney's Third Avenue (Ed. J. McMahon, mgr.)—Vaudeville and new motion pictures.

Manhattan (Wm. Gane, mgr.)—Vaudeville and moving pictures.

Savoy (Rosenberg Bros., mgrs.)—"Vaudeville and pictures."

Greeley Square (Julius Bernstein, mgr.)—Vaudeville and motion pictures.

American (Chas. Potsdam, mgr.)—Vaudeville and motion pictures.

Dewey (Jas. J. Thoms, mgr.)—Vaudeville and moving pictures.

Keeney's (David Benjamin, mgr.)—Loew vaudeville and moving pictures.

Circle (Edward Strauss, mgr.)—Moving pictures and vaudeville.

Unique (E. L. Well, mgr.)—Vaudeville and motion pictures.

Keith's Harlem Opera House.—This week's bill is a first class one, and includes several acts that are new here. Kolb and La Neva, May Evans, Flynn, Craig and Haywood, the Hebrew Minstrels, Alexander's Ragtime Band, Dixie Christie Hurd and company, and Spaulding and Dupree.

Hurtig & Seamon's Music Hall (Sam Hurtig, mgr.)—Al. Reeves' Beauty Show is here week of 12. Next week, Jersey Lilies.

Family (C. Sullivan, mgr.)—With pictures only, they are doing a fair business.

Eighty-sixth Street (Herman Goldman, mgr.)—Pictures and good vaudeville are drawing crowded houses.

Gotham (Lep. Solomon, mgr.)—They are more than holding their own here. Douglas and Washburn and company, Hensel and Pierce, Court and Don, Oxford, Blondell and Tucker, Watkins and Williams, and pictures.

Lee's Seventh Avenue (C. Seward, mgr.)—It is seldom that the standing room only sign is not displayed, and their offerings are up to the standard in every respect. A good bill is promised for this week.

Proctor's One Hundred and Twenty-fifth Street (J. H. Holstein, mgr.)—Their vaudeville and pictures are the best and latest. The bill for this week presents: Bert and Irene Jack, Sam Goldman, Clayton Trio, Hennings, Lewis and company, Arion Quartette, "In the Hills," Stainer Comedy Circus, Musical Vynos, Peaches, Vera McCord and company, Frances Joyner and company, Condon and Doyle, Crampton and Rhodes, and Chevalier De Loris.

Nemo (Jack Lower, mgr.)—They offer for this week Van Kenyie and company, Locke and Linden, Baker De Voe Trio, Callen and Callen, Gray Trio, and William Dick.

Washington (Harry Thoms, mgr.)—Business is of the best here. The bill: Madden, Nugent and company, Tascott and Tascott, Goodwin Brothers, Royal Rhinoceros, United Trio, Lillian Bender.

Star (Jack Leo, mgr.)—They are holding their own here. Bill for the week offers: Jos. R. Ketter and company, Keeler and Don, Mack and Clancy Twins, Pike and Callane, Clark and Verdi, and Armada.

Riverside (B. C. Magee, mgr.)—Reports are of the best from this house. The bill: William Lytell and company, Le Roy and Homer, Edna, the Vissocci, and others.

Odessa (Ed. Decker, mgr.)—Business still continues far above normal.

Broox (Fred G. Rosencow, mgr.)—A good bill is presented here this week. The first time here Jesse L. Lasky presents "California," an American operetta, with twenty people. Others: Raymond and Calvery,

nit" this week. "The Three Twins" week of 19.

GOTHAM (Pauline H. Boyle, mgr.)—The Gotham Stock Company, in "Salvation Nell," this week. "Bobby Burnitt" week of 19.

ORPHEUM (Frank Kilholz, mgr.)—Bill week of 12: Robert Edeson and company, Frank Tinney, Melville and Higgins, Little Billy, Jere Grady and company, Perry and White, Sully Family, Howard's Ponies, and Yankee and Dixie.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 12: Brice and King, Ye Colonial Septette, Paul Conchas, Hickey's Circus, the Keatons Frank Bush, Fay, Two Coleys and Fay, Linden Beckwith, and Rials.

GREENPOINT (Harold Williams, mgr.)—Bill week of 12: George Lashwood, Claude and Fannie Usher, Spink and Welsh, Mr. and Mrs. Hugh J. Emmett, Sansone and Dellah, Milo Beldon and company, and Rosalie and Dorette.

PAYTON'S (Corse Payton, mgr.)—The Corse Payton Stock Co. present this week "A Man's World."

PHILLIPS' LYCEUM (Louis Phillips, mgr.)—The Lyceum Stock presents "For Heart and Home" this week. "Anna Karenina" next week.

STAR (H. W. Rogers, mgr.)—Louis Roble's Knickerbockers this week. Sam Howe's Burlesques next week.

GATRY (Louis Kreig, mgr.)—The College Girls opened to a capacity house Monday. Rose Sydel week of 19.

CASINO (Charles Daniels, mgr.)—The Girls from Reno this week. The Follies of the Day week of 19.

EMPIRE (George McManus, mgr.)—The Follies of the Day this week. The Bohemians week of 19.

OXFORD (Cyrus Gale, mgr.)—Photoplays and vaudeville.

LIBERTY (Edward Strauss, mgr.)—Vaudeville and motion pictures.

JONES' (M. T. Jones, mgr.)—Vaudeville and photoplays. Program changed Monday and Thursday.

FULLER (Jack Spurrier, mgr.)—Six big vaudeville acts and pictures, changed twice weekly.

FIFTH AVENUE (M. H. Saxe, mgr.)—Vaudeville and photoplays.

ROYAL (Marcus Loew, mgr.)—The latest photoplays.

FOLLY (Wm. Fox, mgr.)—Vaudeville and pictures.

GRAND OPERA HOUSE (Wm. Fox, mgr.)—Vaudeville and pictures.

BIJOU (George Schenck, mgr.)—Continuous vaudeville and pictures.

COLUMBIA (A. Sichel, mgr.)—Vaudeville and pictures.

OLYMPIC (Herman Wacke, mgr.)—Six big vaudeville acts and pictures, changed twice weekly.

AMPHION (M. S. Solomon, mgr.)—Pictures and vaudeville.

DE KAYS (Leon T. Carpenter, mgr.)—Edna May Spooner Stock Company and vaudeville are proving very popular here.

COMEDY (Wm. Fox, mgr.)—Vaudeville and pictures.

"EVERYBODY'S DOWN IT" "EVERYBODY'S DOWN IT" "EVERYBODY'S DOWN IT"

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LOCAL OFFERINGS OF THE WEEK AT THE VAUDEVILLE AND DRAMATIC HOUSES

City (Ben Leo, mgr.)—An attractive bill of moving pictures and vaudeville drew the usual good houses 8-10.

"The Only Son," a dramatic playlet, is presented by three male characters. A reformed burglar had worked for ten years for one man, and was about to be made his partner. While at his employer's house he caught his own son burglarizing the house, after the proprietor had alarmed the household. His son informs him that he has learned of his father's record, and has become a burglar by inheritance. The father pushes him out of the room as the proprietor returns with a detective, who recognizes the former burglar, and is about to arrest him, but by means of a little retainer he is not quite so sure of his identity. The employer then sends for the son, and in his presence accuses the father of the crime, which causes the boy to break down and confess the facts. He gets employment, and the partnership planned earlier, is consummated. The dramatic situations were well worked up, and with the exception of a few too energetic movements by the father, the work was thoroughly convincing. A handsome library set was used for the act.

Anada was a clever violinist, attractive in face and figure, and wearing a showy short gown. She played "The Rosary," a melody of popular airs, and concluded with "The Ragtime Violin." Her turn was warmly applauded.

Lucky and Linden had a sketch between a high class German house and a policeman, a letter carrier and an old man. The inebriated person took particular delight in springing riddles. Several novel ways of getting a drunk were shown, and the house finally mailed himself, and taken to his destination by the letter carrier.

Zeno and Mandell were a happy team, the lady short, plump and jolly, and the young man a good singer. Both are acquainted with a piano solo. They sang "Stick to Me a Little Closer," "I'm Going Fishing, Too," and "Mr. Zeno's 'Macaroni Joe' selection was cleverly done. They also were there with the footwork.

The Baker De Voe Trio of comedy acrobats had the house laughing all of the time. The two soldiers were comical in make-up and action, and the captain put them through a series of the ordinary with tables and chairs, and their tumbling and comedy finish earned them much applause.

Callan and Callan took a little while to get going, but did well in their singing and dancing. Mr. Callan had some lively movements of himself, and also introduced some acrobatic stunts that were liked. The lady had several changes of costumes, and she sang "Fiddle Up" by herself, and "Bamboo Baby Dance" with her partner, to a satisfactory "off."

The Farinelle Trio of singers, two men and a woman, opened with a melody of Italian, French and English popular songs. The men came back with fine saxophone duets, and then the lady exercised her voice in a yodling number full of surprising vocal manoeuvres. They sang "Come Back to Erin" for a finish, with excellent results.

The Brownings made good in their turn, opening with an Irish duet, in which Mr. Browning did a lot of stuttering in pronouncing the name of Flanagan. His illustrations of the different responses to the request for a kiss in different cities were well worked up. Mrs. Browning then invited him for a ride in an imaginary airship, and the incidental business up in the air was funny. In "Buckwheat Cakes," Mr. Browning got enthusiastic, and the line of talk about the harem skirt and woman suffrage was a good finisher.

The pictures were exceptionally interesting.

Fourteenth Street (J. Wesley Rosenquest, mgr.)—Thursday, Feb. 8, the six acts at this popular downtown house played to the usual full house Thursday afternoon.

Jack Callahan and company presented an amusing comedy sketch, entitled "The Doctor's Visit." The company consists of two women and a man. The name of one of the women and that of her sick dog are the same, and two doctors, one a veterinarian and the other a regular physician, have names similar. The calling of the wrong doctor causes complications, which are finally straightened out. The act closed with singing, which went very well.

Dalton and Lee, two men, made up as A. Mutt and a Chinaman, presented some Indian club juggling that was very fair. The Chinaman closed with several songs, rendered in a good falsetto voice. His closing song, "All Alone," which he sang in two telephones (in a falsetto voice in one and a baritone voice in the other), made a big hit.

Two men in evening dress furnished the hit of the show. Why their names were not announced we do not know. Among the songs were "Good-Bye, My Love, Good-Bye," "If My Dreams Were Made of Gold, I'd Buy the World for You," "Mandy Lee," "I Want a Girl Just Like the Girl Who Married Dear Old Dad," "Silver Threads Among the Gold," "I'm Falling in Love With Someone" and "Lady Angelina." These fellows have excellent voices, and rarely outside of big time is such vocalization heard.

A laughable sketch was presented by a man and two young women. Who they were and what is the name of their offering, was not announced. The scene shows a country railroad station. The man taking the part of station agent, porter, hotel clerk, cook and several others, hands out some laughable talk to the two girls, who have missed the last train.

Leo Felt's success, "Heart of My Heart," was excellently rendered by Jack Driscoll, colored slides picturing the different scenes. Bobyn, an eccentric juggler, offered some good stunts. His best was the juggling of an open umbrella, a heavy dress suit and a high hat.

McKinley Square (Dan Supple, mgr.)—One of the best bills ever seen here crowded "the house beautiful" to the rails at every performance the last half of the past week, and pleased the immense audiences greatly. The policy of the management in securing the best obtainable for their patrons is making this house one of the most popular in the city.

George Kane, billed as a "screamingly funny fellow," certainly lived up to his reputation, for he had the audience laughing continually at his funny sayings and original gags, and when he started to yodel that lullaby it brought back to many tender memories of the late J. K. Emmett. George certainly put it over.

Following him came Conroy and Keeler, who are not the baseball players their names suggest, but do a comedy singing and talking specialty, one as an Irishman and one straight. Their comedy was original, as were their songs, and when they played a comic version of "Othello and Desdemona" they caused much laughter and received hearty applause.

The stock company were next, and they were easily the hit of the bill. Again the members of this little company showed their versatility by presenting Edna May Spooner's former vaudeville vehicle, "The Obstinate Family" (and they certainly were obstinate). The funny little quarrel over an insignificant sentence kept the audience laughing incessantly. Miss Akerson, Miss Myrone and Messrs. Le Sueur and Villarsana deserve special mention for the capable and efficient manner in which they handled their respective roles.

The Three Tentleys are two men and a woman. The woman does all the work in the act, and is an exceptionally clever juggler. Her feature is that of catching tin plates scaled across the stage at terrific speed. Her other stunts are the usual routine of a juggler, and the elder man is merely an assistant, and the younger does a few acrobatic stunts between waits.

Daniels and Conrad, ragtime instrumentalists, certainly did live up to their billing. With a piano and a violin they gave us ragtime hits galore, jumped into the classics, and then finished up with more ragtime stuff. Both of these youngsters are masters of their respective instruments, and their fine play-thing was certainly enjoyed and appreciated by the large audience.

Blake's male, Maud, the original "Hee-Haw" animal, did cause a peck of trouble for those who essayed to ride her, and caused plenty of laughs by the smart manner in which she threw the would-be riders.

The feature films were "Swiftwind's Heroism" (Pathe), "A Night Out" (Selig), and "Broncho Bill's Adventure" (Essanay). Others were Lubin, Pathe and Selig (commercial).

Lincoln Square (Chas. Ferguson, mgr.)—Standing room only was the condition late comers were obliged to accept at the matinee of Thursday, Feb. 8, by the time the first vaudeville act appeared in the incoming new show of that date.

Speaking of the new show (six acts), collected here is a question if a more entertaining list of acts has appeared in one bill at this house since it came under the Loew management.

The stage cards announced Kerr, a modest appearing young man, as the starter of the show. He is quite an expert violinist, however, and he got by nicely, his imitations with a horn attached to the violin being his best appeal for the favor of the big audience. Howell and Scott, Hebrew comedians, gained a storm of laughter with their parody songs and Yiddisher cakewalk. They would get much better results from their crude talk, however, if they adopted a quieter method in putting it over.

Schepp's Circus followed, with Mr. Schepp working his animals in a manner that brought the laughter and applause in bunches. This animal trainer does not believe in carrying a load of stage paraphernalia, but there is a requisite number of animals, and they all work. There are four beautiful ponies, carrying monkey riders; a fine riding dog, a sedate monkey doctor, a marching dog, cute poodle dogs which work, as do all the animals, without the need of whipping; a monkey who jumps to the stage from a top box, and the act closes with the unridable pony making it warm for his would-be riders. Mr. Schepp injects a running fire of brisk comedy talk during his act, and it is in every way worthy of a good position on any program.

A young man rendered a ballad at this point of the bill, aided by an excellent voice and pretty ditty, and we all "helped" him in the chorus.

Catherine Challenor and company presented the farcelet, "Stop, Look and Listen," in which Miss Challenor displayed quite a little dramatic ability in the one tense scene, and the young country girl fairly shared the honors with her.

The Makarenko Duo gave their songs in fine style. Their costumes are of the same rich design and texture as seen on the big time. The male end of the duo has become quite an accomplished comedian since his sojourn here.

Hanlon and Hanlon closed the bill in a display of athletic skill that caused the audience to sit up and take notice. Their closing feat, a jump from pedestal to the hands of the man lying twenty feet away on a small table, is a corker. The boys got four curtain recalls for their fine work.

Hammerstein's (William Hammerstein, mgr.)—Announced on the excellent bill of fered here this week are: Charles J. Ross and Mabel Fenton, Amelia Stone and Armand Kallas, Frank Timney, "My Lady's Fan," "The Pool Room," McConnell and Simpson, Jarro, Three White Kumas, White and West, Bill's Eight Hawaiians, Countess Leontine, La Vier, Dorothy Sisters, Williams and Cane, and the Jacques Bros.

Fulton (Henry B. Harris, mgr.)—Making Good, a melody for four acts, by Owen Davis. Produced Monday, Feb. 5, by Wm. A. Brady, with this cast:

Morton Lawrence.....Charles Lane
Tom Lawrence, his son.....Wm. Courtenay
Dan Regan.....Griffith Evans
Bradley Harris.....P. F. Barrett
Pete Selby.....John Willard
Billy Wabsey.....James Lounsbury
Judge Deane.....Frank Hatch
Dave.....Robert Lawler
Costigan.....L. C. Phillips
Little Joe.....C. Wilson Hummel
Anderson.....Paul Harris
Clifford.....Fred Hornby
Derond of the fortune go to the Maine woods
Lella Regan.....Alma Belvia
Mrs. Lawrence.....Isabel O'Madigan
Widow Leigh.....Ada Gilman

After a week's darkness the doors of this beautiful playhouse were opened on the above date for the first presentation in New York of a new play, called "Making Good," which it decidedly did not do. In the popular price melodrama houses "Making Good" may have a chance, but never in a playhouse where the best seats cost \$2 each. The piece is melodramatic to the core, but it is well written. Its leading character is Thomas Lawrence, the spendthrift son of a millionaire, who, after a fortune goes to the Maine woods and "makes good" as a "producer." Here he meets Deronda Deane, and each fall in love with one another. Of course, the "villain," Pete Selby, is jealous, there is a fight, and, like all melodramas, the hero wins everything he is battling for his sweetheart, the recovery of his father's lost fortune, etc. etc.

The play failed to meet with favor and closed. Elsie Ferguson opened 12 in "The First Lady in the Land."

Grand Opera House (Jack Welch, mgr.)—Macusha, a play in four acts, by Rida Johnson Young, produced Monday, Feb. 5, by Augustus Pitou, with this cast:

Sir Brian Fitzgerald.....Chauncey Olcott
Warren Fairchild.....Charles Wellesly
Sandy McNabb.....Robert V. Ferguson
Thomas Wiggins.....E. H. Reardon
Dinny O'Mara.....George Brennan
Will Dorkins.....F. Gatenby Bell
A Bookmaker.....Edmund Shalet
Patrick Boyer.....Gail Kane
Mrs. Boyer.....Jennie Lamore
Gwendolyn Fairchild.....Katherine Clarendon
Lady Dorothy Hammond.....Alice Farrell

The engagement of Chauncey Olcott in New York for a limited time can always be depended upon to draw a capacity audience, and his appearance Monday evening, Feb. 5, at this house was marked by one of the largest crowds that was ever seen here.

"Macusha" is the title of the piece, and is the usual Olcott play, while perhaps containing a little more plot than some of the recent ones presented by him.

Mr. Olcott was cast as Sir Brian Fitzgerald, the unwilling help to many, and a debt-ridden man in Ireland. He owned a horse named Macusha, a famous jumper, and that is about all that he dared to keep his own when pressed by creditors. Grown up with him from childhood was Patricia Boyer, daughter of the lodge keeper. The young woman could not bring herself to recognize the dignity of the title her old playmate had acquired, nor could he recognize that she had come to be a woman without suspecting it. Several ladies from England tried to move Sir Brian with their wiles, and several men, including the usual English villain, tried to find a way into the heart of Patricia. Toward the end of the play, when it seemed that Sir Brian was about to be dispossessed of his lands and his Patricia, Macusha won a race and thereby brought to her owner much wealth and the girl he loved.

Mr. Olcott's singing seems to have lost none of its sweetness, the audience applauding heartily every song he sang. During the action of the play he sang four songs, the best being "The Girl I'll Call My Sweetheart Must Look Like You." Mr. Olcott has surrounded himself with a capable company who at all times give him excellent support.

Gail Kane, as Patricia Boyer, the plain little Irish country girl, was convincing at all times, and her performance was well liked. Charles Wellesly, as an English lord, gave a fine portrayal of his character. The rest of the company were well cast. The engagement is for three weeks only.

The second week began 12.

Gaiety (J. Fred Zimmerman Jr., mgr.)—"Officer 666" is in its third week.

Lyceum (Daniel Frohman, mgr.)—Margaret Anglin revived Green Stockings beginning Lincoln's Birthday matinee, Feb. 12.

New Amsterdam (Malcolm Douglas, mgr.)—"The Trail of the Lonesome Pine," with Charlotte Walker, is in its third week and last fortnight.

Belasco (David Belasco, mgr.)—David Warfield, in "The Return of Peter Grimm," is in his eighteenth week.

George M. Cohan's (Hert Felleman, mgr.)—George M. Cohan, in "The Little Millionaire," is in his twenty-first week.

Manhattan Opera House (Frank O. Miller, mgr.)—Sam Bernard, in "He Came from Milwaukee," is this week's attraction.

Wallack's (Charles Bernham, mgr.)—George Arliss, in "Disraeli," is in his twenty-second week.

Lyrie (Sam S. & Lee Shubert, Inc., mgr.)—"Little Boy Blue" is in its twelfth week.

Park (Frank McKee, mgr.)—"The Quaker Girl" is in its seventeenth week.

New York Hippodrome (John B. Fitzpatrick, mgr.)—"Around the World" is in its twenty-fourth week.

Broadway (William Wood, mgr.)—This house was dark the first three nights of last week, and re-opened Thursday night, Feb. 8, with Weber & Fields' Jubilee, which included Hokey Pokey and Bunty Bulls and Strings, which were given with these casts:

Meyer Bockheiser.....Low Fields
Michael Dillpickle.....Joe Weber
Josh Kipper.....William Collier
Jeremiah McCann.....John T. Kelly
Pierre Polson.....George Heban
Jean Coupon.....Charles Mitchell
Mrs. Wallingford Grafter.....Lillian Russell
Peachie Mullen.....Fay Templeton
Charlotte McCann.....Helena Collier
La Sylphida, a dancer.....Bessie Clayton
Lieutenant Shapleigh.....Frankie Bailey
Pierre Boulmiche.....

"Bunty Bulls and Strings"—Fay Templeton Tammam Biggar, her "Feyther," Wm. Collier Gab Biggar, her "Brither," Joe Weber Weelum Grunt, her "Braw laddie," Low Fields Suste Shimson, Ada Lewis Felen Bunshop, Tammam Biggar's past.

Helena Collier Garrick Jeems.....George Heban
John T. Kelly
Charles Mitchell
Charles Squirel.....Charles Mitchell
Mr. McGregor.....Patrick Walsh
Sandy.....Richard Fanning
Mr. Leggit.....Malcolm Grindell

The opening of the Jubilee of Weber and Fields, on Feb. 8, was certainly an event, and judging by what they all said it was the event. And they ought to know, as they were all there. They in this case means everybody, who is anybody in any line in the metropolis, and many who came hundreds of miles. And when David Belasco said, as he stepped to the footlights: "Golly! I'm glad to be here! It is a great night," he voiced the sentiments of the large audience that fills every nook and cranny in the Broadway Theatre.

The opening performance was more than a performance. It was a general jollification, with handshaking all around, and as for laughs—Broadway hasn't resounded with such laughter since the old days of the Weber-Fields Music Hall. Everybody was hungry for one of the old time laughs which used to be handed out at the home of burlesque conducted by these two popular manager-actors, and they were there to take full advantage of the opportunity offered.

To not make the old days and make the Broadway seem like the little music hall, Messrs. Weber and Fields had gathered about them many of the familiar players who went to make the grand total of popularity of the old days, and to further jog our memory there were many of the old Stromberg melodies, not one without less melodious or catchy—just as fresh and crisp as when penned by the melodic genius who, though passed away, is ever remembered by those who have heard his compositions. We heard Lillian Russell sing "Come Down, My Evening Star," just as she used to, and Fay Templeton rendered "Hokey Pokey" with a replica of the old Weberfield collection of gingers chorus girls. In the choruses, too, we heard many of the Stromberg strains.

With Lillian Russell, Fay Templeton, Wm. Collier, Bessie Clayton, John T. Kelly, Joe Weber, Low Fields, the statuesque Frankie Bailey, and a budget of Stromberg melodies, is it any wonder that we harked back to days when the Weberfield burlesquers were the vogue? But enough of the reminiscence.

The present show's the thing, and it is just the thing to please the thousands that will flock to this theatre during the limited engagement of the Jubilee.

"Hokey Pokey" is a pot-pourri of popular burlesques given at the old music hall. It is full of brightness, wit and color, and introduces the full strength of the company.

Lillian Russell, as radiant as ever, and looking as youthful as she did twenty years ago, sang as sweetly as of yore, and captured her hearers with the same easy grace which has been hers ever since we first knew her. Her songs were marvelous creations, and while Miss Russell commanded the admiration of all of her sex in the audience, they could not help being envious of the fair singer's dress.

Bessie Clayton, more agile than ever, gave one of her remarkable dances, entitled "Le Claire de la Lune," in which she was assisted by Signor A. Romeo, a very clever dancer. The reception given Miss Clayton and the applause accorded her work made the house ring.

William Collier was as dryly humorous as ever, and with his sister, Helena Collier Garrick, treated us to the duet, "On the Stage," in which these two clever players introduced "I'm Going Away from Here" and "From Here."

Fay Templeton was delightful. She possesses a true sense of burlesque and brings out the best points in this line of work. She was in good voice and won her usual hearty recognition.

George Heban, as an excitable proprietor of a French cafe, was capital.

Helena Collier Garrick also proved herself to be a good burlesquer and scored heavily. The only John T. Kelly, with his rich Irish brogue, made Jeremiah McCann an inimitable Craig.

Weber and Fields were well, they were just Weber and Fields. They slaughtered the Queen's English with the same lack of compunction that characterized their work in the days ago, and were irresistible laugh makers. They worked with the same gusto and relish, and seemed to enjoy their merry nothing as much as did their audience.

In "Bunty Bulls and Strings," a burlesque on "Bunty Bulls the Strings," Miss Russell was absent, but all the others appeared, with the addition of Ada Lewis. This skit, by Edgar Smith, music by A. Baldwin Sloane, and lyrics by R. Ray Goetz, is a capital thing, and all of the players did excellent work.

One of the features of the evening occurred in the second scene of "Hokey Pokey," when

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Weber, Fields, Collier and Miss Russell were engaged in a game of poker. While they were squabbling over the merits of their cards, David Warfield, dressed in his old Yiddish peddler "get up," appeared. Some one said the "Return of Peter Grimm," the four players on the stage jumped for him, and hurred him, the audience discovered who it was, and the ovation accorded him must have warmed the cockles of his heart.

"I'm not in this," said Warfield, "I'm just making a call." He then motioned to the wings, and David Belasco appeared. It was then Mr. Belasco made his little speech.

It would be impossible to adequately describe the outbursts of applause with which the playhouse rang as each of the old favorites appeared. Nothing like it has been seen on Broadway, and this is tantamount to saying it has never been seen or heard anywhere, and as the large audience filed out of the theatre they all were glad that they had been fortunate in being able to see another Weberfield first night, and sympathized with their less fortunate brothers and sisters who had been denied the privilege.

Irving Place Theatre.—"Standing room only" decorated in large letters the box-office of Irving Place Theatre, Feb. 7, when *Glaube und Heimat* ("Faith and Home-land"), a tragedy, in three acts, by Karl Schönberr, was presented. This play has created one of the greatest sensations on the German stages where it was presented, and has proved an enormous drawing card here too. The story runs as follows: During the time of the Reformation, that is at the beginning of the Thirty Year War, Ferdinand, then King of Austria, issued an edict against the followers of Martin Luther. The peasants are ordered to either return to the Catholic Church or to leave their country. Most of them choose their new religion and with bleeding hearts leave the country of their birth and wander to strange lands. Only the family of Rott, the male members of which were Lutherans, while the women were Catholic, do not desert their faith. A soldier of the king suspects them, and by his cruelty forces them to confess their loyalty to the Lutheran religion. The young son, rebelling against this cruelty, is slain in cold blood. Seeing the future of his younger rebellion and filled with horror against country and king, thus robs them of their child, they finally decide to leave their homeland and to go to a land where they can openly worship their religion. The women, although brought up in the Catholic faith, do not hesitate to accompany their husbands on their pilgrimages.

Old man Rott, with his eighty-two years, is suffering from dropsy, has only two more weeks to live, and does not want to confess his loyalty to the Lutheran religion until his last hour approaches, so that he is sure to be buried in the old village churchyard where all his forefathers are resting, and does not have to wander and be buried in some strange place, where nobody will know him when he wakes up on the day of resurrection. The part was played admirably by Adolf Fink.

The leading female part, that of young Rott's peasant wife, was played by Fri. Meyer, who presented herself for the first time in New York in a serious play, her former appearances having been in light opera. She portrayed the difficult part of the woman, who herself is a good Catholic, but does not hesitate a minute to give up her home to follow her husband, with wonderful ability, but had overlooked the fact that she was to be the mother of a boy, fourteen or fifteen years old, and lacked at least ten years in her appearance to make this fact credible. Herr Platen and Fri. Poty did very well in the roles of Sandpöcker and his wife. Herr Murauer, also a member of the opera company, proved again his ability as a character comedian in the small but difficult role of the vagabond, and was ably assisted by Fri. Diener. Herr Otthert, as the Engelbauer, who takes advantage of the victims of the persecution by buying up their farms, could not master the Tyrolean dialect, and would altogether have been better adapted for the role of young Rott, which, in turn, had been entrusted to Herr Kruger, who failed completely in the attempt to bring out the strength of that character. Herr Ehrhardt-Platen furnished the role of the wild soldier, driving out the unfortunate peasants, with all the necessary qualities. Smaller roles were played by Fri. Dahms and Cassani and Herren Marx, Heine, Berli, Meyer and Pratorius.

Casino (W. L. Rowland, mgr.)—"Sumo-run" is in its fifth week.

Low Fields' Herald Square (Harry M. Hyams, mgr.)—"The Million" is in its sixth and last week at this house. "Every woman" follows 19.

Playhouse (W. A. Brady, mgr.)—"Bought and Paid For" is in its twenty-first week.

Kniekerbocker (Harry G. Sommers, mgr.)—"Otha Skinner, in 'Kismet' is in its eighth week.

Hudson (Henry B. Harris, mgr.)—"Hm. Simoes, in 'The Return from Jerusalem,' is in her sixth week.

Maxine Elliott (Geo. J. Appleton, mgr.)—"The Bird of Paradise" is in its fourth week at this house.

Harris (Henry B. Harris, mgr.)—"The Tenth" is in its sixth week.

Thiary-math Street (Rauch W. Loeg, mgr.)—"The Butterfly on the Wheel" is in its sixth week.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

HEAD BALANCE.—We have no records of such feats.

L. A. M., Moorland.—We have no record of death of party.

MISCELLANEOUS.

H. R. Q., Butte.—Address a letter to the State Department at Washington, D. C.

THE CLIPPER ANNIVERSARY.

With this issue THE CLIPPER begins its sixtieth year of uninterrupted publication. Fifty-nine years have been spent in a consistent effort to help along the classes it has catered to. Early in its career, when its columns were devoted chiefly to sporting matters, by careful management and untiring effort, it became the recognized authority on all matters relating to the field of sports. The circus and minstrel troupes and all popular forms of amusement have been aided in their development through the columns of THE CLIPPER. Later on it became the champion of vaudeville, at a time when all other publications were outspoken in condemnation of this amusement, THE CLIPPER, single-handed and alone, upheld it, and predicted for it a great future, when certain objectionable features, which existed at that time, were eliminated. The dramatic field has also been covered, and in its reviews of new plays or productions, THE CLIPPER has aimed to give fair and impartial opinions regarding them, always seeking out the points of excellence they contained and avoiding the sarcastic and abusive criticisms of trifling defects which are so frequently indulged in by the so-called dramatic critics, and which often bring discouragement to both actor and manager. THE CLIPPER has always believed that its mission was to "build up" rather than to "tear down" the show business, and in all the years of its existence it has consistently adhered to this policy. All branches of the profession have shown appreciation of THE CLIPPER's methods by their unwavering support and patronage. And now that THE CLIPPER is entering upon another year, it wishes to express its heartfelt thanks to all those friends who have assisted it in its long and creditable career. It assures them that in the future it will be guided only by the policy which has achieved its past success, and that it will endeavor, by keeping fully abreast with the times, to render even more acceptable service, and to increase its usefulness in its chosen field.

ENGAGED FOR "THE RAINBOW."

The cast which Henry Miller is assembling for "The Rainbow," the new play by A. E. Thomas, which is soon to be produced here, includes Malcolm Dunn, Charles Hammond, Daniel Pennell, Robert Stow Gill, Brandon Hurst, Ruth Holt Boucicault, Fania Marinoff, Ruth Chatterton, Laura Hope Crews, Hope Leitham and Ethel Martin. The play is in rehearsal and will be given an out-of-town performance within two weeks. Mr. Miller will appear in the leading role.

HIPPODROME'S CHRISTENER.

Master Milton Shubert, the small nephew of Messrs. Lee and J. J. Shubert, has become the official christener of all the animals born in the Hippodrome building. Four baby lambs have made their appearance in the Hippodrome stables within the past two weeks. The first set were immediately named Mutt and Jeff by the young sponsor. To the second set young Master Shubert has given the names Gaby and Plicer.

DAVID MAYER AT THE FIFTH AVENUE.

David Mayer, one of the best known and experienced treasurers in the country, is now in charge of the box office at the Fifth Avenue Theatre.

HAMMERSTEIN TRIUMPHS.

Everything was sold out at Oscar Hammerstein's London Opera House for the first night of opera at Theatre Prices. The opera was "Faust," and was given Feb. 9.

EDGAR W. RUFF

Suite 910, 145 West 45th St., New York City

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MINSTRELS IN RHYME.

TO THE EDITOR OF NEW YORK CLIPPER, DEAR SIR.—Noting different notices pertaining to minstrelsy in your paper, brings to me happy thoughts. As a son and nephew of the old family of minstrels, Pelham (Pell), I enclose a few verses in memory of Richard Ward Pell, better known as Dick Pelham, one of the originators of minstrelsy in New York, in 1843. WM. W. PELHAM (PELL).

TO MINSTRELS, ONE AND ALL, "THE BIRTH OF MINSTRELRY," BY WM. W. PELHAM (see PELL).

THE LAY OF THE ANCIENT MINSTREL.

A minstrel man is what I am, As you can plainly see, And if you listen, I will tell How minstrelsy came to be. In a boarding house in old New York, in 1842, Four comrades met one day, With music and with merry jest to pass the time away. Dick Pell, or Pelham, better known, Who was a circus clown— The brightest, merriest fellow In all that good old town. His friends were Billy Whitlock, Dan Decatur Emmett, too; Frank Brower, who played the banjo just like the darbies do.

Now Pelham took the tambourine, Whitlock took the bones, While Emmett's violin did add The music of its tones. They fitted up a store At 42 Park Row; Hung a curtain, built a stage, And then they gave a show. Each put burnt cork upon his face, And in a circle And there is another, the ladies' pet, Carroll Johnson, Beau Brummel of minstrels, who is still playing yet.

Then we have Vic Richards, the funny man, Geo. Wilson, Geo. Thatcher, Geo. Primrose also; Fox and Ward, Joe Perry and Billie Browers are still in the row. Jim McCoil, Chauncey Olcott, Andrew Mack, we all know. Blackened their faces in a minstrel show. Now Tony Pastor, Wm. Henry Rice and old Day, too. Their chairs are vacant from the minstrel row. But still some others, too many to state, A few I'll mention, if not too late: Harry Shunk, Ben Franklin and Joe Horitz, Chas. Boyden, Tony Baker, and that singer, O'Brien. These last ones just starting to get into line. Our old friend Hughey is still with the lot. And Billie Ward Pelham, the chip of the block. And last, but not least, the leader to-day, Who gives them all pointers just how to play— Frank Dumont is his name. 'Twill be written fair in the book of fame. Now, friends, I thank you for listening to me, God bless them all in minstrelry. WM. WARD PELHAM (PELL), Ed. with Mildred Holland. Best wishes to Le Roy Rice and Frank Dumont.

OPERA IN CINCINNATI.

Mary Garden and Other Stars at Music Hall.

Cincinnati's brief season of grand opera was very successful. Three magnificent audiences gathered at Music Hall to enjoy Victor Herbert's "Natacha," "The Secret of Suzanne," "Hensel and Gretel" and "Tristan and Isolde." The Chicago Grand Opera Co. proved a well balanced organization. Mary Garden was the magnet of the first opera, and Cincinnati at once took her to its musical heart. Mabel Ringman, a native Cincinnati girl, came into her own, and was royally welcomed as Gretel. Charles Dalmore was cast as Hansel. One of the greatest individual hits of the season was scored by Caroline White, whose singing of "The Ode to Spring" called forth one of the most enthusiastic demonstrations of the brief festival of opera.

LATE CURTAIN FOR THE LITTLE THEATRE.

Winthrop Ames announces an innovation for the Little Theatre, which will open the first week in March. The curtain will rise at a quarter of nine o'clock, instead of a quarter after or half-past eight, as is the custom in most of the other theatres.

RALPH LONG ILL.

Ralph Long, the manager of the Thirtieth Street Theatre, New York, and one of the chief men in the Shubert office, is at his home suffering from throat trouble. The doctors say that he will soon be out again. Mr. Long is one of the youngest theatre managers in the country and one of the most popular.

NOTES FROM THE FAR EAST.

SHANGHAI, China, Jan. 7.

Shanghai can boast of one new house this winter. The old dining room of the Astor House, the leading hostelry, has been remodeled and houses an English company of players, who are following the lines of the popular London Follies, presenting potted plays and vaudeville numbers. Fred Coyne, formerly of the Bandmann Opera Co., is manager. Business from the start has been bad, and an early closing is predicted.

The new Apollo, formerly the American Cinematograph, is also in the running with the usual program of motion pictures and one or two artists. The Two Prices, an Australian sister team, are featured on the bill. Best amusement resort in town.

The Victoria is featuring the Quealys, comedy sketch team, and Vera Ferrace, singing comedienne, besides photoplays.

Harris and Vernon, the only American act in the Far East, are at the Victoria, Hongkong, closing a twelve weeks' engagement. Honolulu next, and then the States.

Lynda Davis, an Australian serio and dancer, is also in Hongkong, at the Victoria. Eileen Murray is at the Bijou Scenic, Hongkong.

The Tientsin Arcade has canceled all vaudeville acts; motion pictures only.

The crew of the U. S. S. Saratoga, Admiral Murdock's flagship, gave a creditable minstrel performance at the Bijou Theatre, Jan. 1.

Kendalls and Paley's song hit, "Billy," is the big noise here in songdom; also Ted Snyder's "Alexander's Ragtime Band."

The crew of the U. S. S. Helena, stationed six hundred miles up the famous Yangtze-kang, had a crowded house in Hankow, when they gave their minstrel show, last week.

The Colon Cinema, Tientsin, is open again for the winter season. A troupe of acrobats is featured as an attraction, in addition to the usual program of motion pictures.

Manager Hansman, of the Victoria, Hongkong, visited Shanghai last week.

Laura Diamond and Rege Williams are touring the Philippine provinces.

Mr. Carpi, manager of Taingtau's only

ARTHUR C. MORELAND ON MINSTRELRY.

For some weeks past I have been greatly interested in the articles appearing in THE CLIPPER relative to the resurrection of a permanent minstrel company in the City of New York.

Authorities, whose knowledge of various branches of the minstrel propaganda is unquestioned, like my friends Frank Dumont, M. B. Leavitt and Edw. Le Roy Rice, have given their opinions upon the feasibility and practicability of such an enterprise.

While I have not the audacity to place myself in a class which these writers have undoubtedly right to claim, I venture, as being a little more than a deckhand, to express my poor views upon the subject thus discussed.

It is easy to become an iconoclast, still easier to be a pessimist, but no one should venture to appear in either role without offering a logical argument for the position assumed. It is a matter of little consequence except for the verification of records, whether minstrelsy commenced in January or February, 1843, but it is of importance to note that at that particular time the Abolition Movement first found open expression in the politics of the country. The woes of the negro, sympathy for his enslaved condition and appreciation of his ability to be cheerful while in bondage, gave to minstrelsy its first encouragement. The ballads sung in the first part had in them a pathos which not even the gulps or comic ditties of the endmen could disburse. The audiences heard in the melodies an appeal of the self; they saw in the antics of the comedians the tendency to jollity which not even the whip of the slave driver could obliterate, and so minstrelsy prospered.

When the minstrel company traveled through the country it played in towns and villages where the theatre was regarded as a place of debauchery and the simplicity of the minstrel performance destroyed the feeling of horror with which theatrical performances were regarded.

The amusement profession of to-day can

"ANOTHER RAG"

By THEODORE MORSE.

Morse's newest big "rag" song hit.

Words by D. A. ESROM.

Published by THEODORE MORSE MUSIC CO., 1367 Broadway, N. Y.

A few of the dear old ones; all so dear, Some are dead, some are here. Old Sam Sanford, you remember well; Billie Birch, Eph Horn and Carncross, John L., Whose final curtain has just rung down. Dick Pell had four brothers—Gilbert, Billie and John.

And Ben was another, as history shows, Who blackened their faces and sat in the row. Press Eldridge, Dockstader, Frank Cushman, you all know.

And there is another, the ladies' pet, Carroll Johnson, Beau Brummel of minstrels, who is still playing yet.

Then we have Vic Richards, the funny man, Geo. Wilson, Geo. Thatcher, Geo. Primrose also; Fox and Ward, Joe Perry and Billie Browers are still in the row.

Jim McCoil, Chauncey Olcott, Andrew Mack, we all know. Blackened their faces in a minstrel show. Now Tony Pastor, Wm. Henry Rice and old Day, too. Their chairs are vacant from the minstrel row.

But still some others, too many to state, A few I'll mention, if not too late: Harry Shunk, Ben Franklin and Joe Horitz, Chas. Boyden, Tony Baker, and that singer, O'Brien. These last ones just starting to get into line. Our old friend Hughey is still with the lot. And Billie Ward Pelham, the chip of the block.

And last, but not least, the leader to-day, Who gives them all pointers just how to play— Frank Dumont is his name. 'Twill be written fair in the book of fame. Now, friends, I thank you for listening to me, God bless them all in minstrelry.

WM. WARD PELHAM (PELL), Ed. with Mildred Holland. Best wishes to Le Roy Rice and Frank Dumont.

OPERA IN CINCINNATI.

Mary Garden and Other Stars at Music Hall.

Cincinnati's brief season of grand opera was very successful. Three magnificent audiences gathered at Music Hall to enjoy Victor Herbert's "Natacha," "The Secret of Suzanne," "Hensel and Gretel" and "Tristan and Isolde." The Chicago Grand Opera Co. proved a well balanced organization. Mary Garden was the magnet of the first opera, and Cincinnati at once took her to its musical heart. Mabel Ringman, a native Cincinnati girl, came into her own, and was royally welcomed as Gretel. Charles Dalmore was cast as Hansel. One of the greatest individual hits of the season was scored by Caroline White, whose singing of "The Ode to Spring" called forth one of the most enthusiastic demonstrations of the brief festival of opera.

LATE CURTAIN FOR THE LITTLE THEATRE.

Winthrop Ames announces an innovation for the Little Theatre, which will open the first week in March. The curtain will rise at a quarter of nine o'clock, instead of a quarter after or half-past eight, as is the custom in most of the other theatres.

RALPH LONG ILL.

Ralph Long, the manager of the Thirtieth Street Theatre, New York, and one of the chief men in the Shubert office, is at his home suffering from throat trouble. The doctors say that he will soon be out again. Mr. Long is one of the youngest theatre managers in the country and one of the most popular.

amusement resort, is in Shanghai, booking talent for his house.

"Ching Ling Foo," the celebrated Chinese magician, and a company of acrobats are appearing at the Bijou. Little Chee Toy, who sings ballads in English, is also featured. The company will tour Europe at the close of the Shanghai season.

PITTSBURGH TO HAVE NEW PLAYHOUSE.

Pittsburgh is to have a new and palatial theatre. It will be erected at Penn Avenue and Seventh Street, on the site of old Second Presbyterian Church property, lately secured from New York interests by the Penn Avenue Real Estate Corporation. The building is to be constructed of a combination of brick and terra cotta. Plans of the structure are being made by M. Nirdlinger, who expects to have all drawings and specifications ready to submit to contractors by Feb. 15.

Mr. Nirdlinger's plans call for a building with a seating capacity of 1,870, so arranged that every seat will give a perfect view of the stage. A generous provision has been made for exits on both the Seventh Street and the Scott alley side of the building, far exceeding the requirements demanded by law. Combination inclines and stairways are adopted from the auditorium to the balcony and to the gallery, which eliminates steep grades, where inclines are used entirely. The interior is of the French Renaissance period. One of the notable features will be the interior lighting, which will be indirect, hiding from view all lights, depending entirely upon reflectors, which has proved very successful for this class of work. The cost of the building, as estimated by the architect, will be between \$200,000 and \$250,000.

The Penn Avenue Real Estate Corporation, as announced on Jan. 25, is composed of Pittsburgh men, who recently paid \$750,000 for the Second Church lot. The lot measures 110x120 feet, and has three street frontages, counting Scott alley, which extends along its Western line. As yet the securing of a lease for this theatre has not been considered. Those behind the project are confident it will prove a success because of the location of the property, which makes it attractive for such use as well as for a theatre. When the building is up it will fix permanently the character of the former church property, which for several years has been anything but slightly, and which fact has retarded other property owners in the neighborhood from putting up modern buildings.

HORWITZ NOTES.

Charles Horwitz has written a three act farce that will have a Broadway production the coming season.

The Five Sultans are scoring the hit of their career in "The Information Bureau."

Mr. and Mrs. Mark Murphy are on the Pacific Coast, scoring their usual big success with "Clancy's Ghost."

Chas. A. Loder reports a terrific hit on the United time, with "The Night Doctor."

Howell, Fyne and Howell, in a comedy act, in an entitled "The Detectives," have scored an instantaneous hit.

Epp and Conrad are the laughing hit on every bill, with "The Candidate and the Voter."

FROHMAN GETS NEW COMEDY.

Charles Frohman has secured from abroad the American rights of the musical comedy, "The Girl from Montmartre"—an adaptation of "The Girl from Maxim's." This piece is now running in Berlin and Vienna. Mr. Frohman proposes to make up a special cast of musical players and produce this musical girl from Maxim's in New York before the end of the present season.

thank the minstrel profession for being the pioneers who opened to their successors the amusement loving public, which to-day maintains an army where only a few straggling guerrillas could obtain subsistence. As years went on and the abolition movement became stronger, prior to the outbreak of the Civil War, minstrelsy flourished, and part of its success can be attributed to the genius of Stephen C. Foster. That man was the late Stephen C. Foster. The opera is not more indebted to Rossini, Gounod, Meyerbeer, Verdi, et al., than is negro minstrelsy to the compositions of Stephen C. Foster. How many minstrel companies have lived by the rendition of the Old Folks at Home, "My Old Kentucky Home," "Hard Times Come Again No More," "Belle Bremond," "Ellen Bayne," "Beautiful Dreamer," "The Virginia Rosebud," "Come Where My Love Lies Dreaming," "Nellie Gray," "Massa in the Cold, Cold Ground," and so many more that it is impossible to enumerate them in the space which I hope you will be able to bestow upon this article.

Minstrelsy met its first blow by the incorporation of a deadly bacillus in the form of the emancipation proclamation when issued by President Lincoln. Its effect was not immediate, but the constitutional amendments 15 and 16 were even more deadly. Once the social equal of the white man and given the ballot, he ceased to require the sympathy which had drawn large audiences to the minstrel performances.

Minstrelsy has recognized this. Hence so many appear in white face, in court costumes, etc., for they realize the transition in the public mind regarding the Afro-American race. There are a great many people, no doubt, who cherish reminiscences of their youth, when they enjoyed the entertainment provided by negro minstrelsy, and who will, for the sake of reviving such reminiscences, visit minstrel performances. But it is something like the feeling that all who have grown old experience when they find the beloved food of their youth palls upon their educated taste in after life.

I do not believe a sufficient clientele for the support of a permanent minstrel company could be found in any city that will pay a manager who desires to give a first class performance. Everyone of the critics whom I have before mentioned, have suggested either directly or by implication that the cost of productions calculated to satisfy the public has increased enormously. The tendency of the times is to reduce admission fees, the increased cost and the reduced admission fee, what hope can there be for success in minstrelsy's revivification? Styles of amusement change and minstrelsy belongs to the era of the hoop skirt and the poke bonnet. Like both and simplicity which recommended it to an age less base and satiated with more highly spiced amusements, is more than doubtful.

Regretting that I have intruded upon your columns in opposition to the Shakespeares of minstrelsy, especially Frank Dumont, I am

ARTHUR C. MORELAND.

CINCINNATI ORCHESTRA'S TOUR.

The Cincinnati Symphony Orchestra visited Chicago and Milwaukee on a concert tour, but returned in time for the third "pop" at Emery Auditorium, when two works of a Cincinnati composer—Louis Victor Saar—were played.

WOODS GETS NEW PLAY.

A. H. Woods has secured the rights to "The Jump Ups," now running as a comic supplement in The New York Herald. He will make it a musical farce, and will present it next season.

CLIPPER BUSINESS INDEX

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MRS. FISKE AT THE EMPIRE.

Mrs. Fiske, supported by the Manhattan Company, and under the direction of Harrison Grey Fiske, will appear at the Empire Theatre immediately after Miss Barrymore's engagement. She will present on that occasion, for the first time here, a comedy by Rudolf Besier, entitled "Lady Patricia," which was a London success

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NEW YORK CITY

TALL OAKS FROM SMALL ACORNS GROW

OUT OF TOWN NEWS

Philadelphia, Pa.—Playgoers will have no cause to complain of the lack of novelties week of 12, as the local premieres of "The Never Homes," at the Adelphi; John Drew, in "A Single Man," at the Broad, and "Rebecca of Sunnybrook Farm," at the Garrick, take place.

METROPOLITAN OPERA HOUSE (Alfred Hoeferle, mgr.)—The bill for the current week consists of "Quo Vadis" Feb. 12, "Jewels of the Madonna" 14, "Tales of Hoffmann" 16, "Cendrillon" at the matinee, and "Traviata" at the night performance 17.

ADELPHI (Messrs. Shubert, mgrs.)—"The Never Homes" has its first local view 12, for a fortnight's stay. The very successful six weeks' run of "Everywoman" came to a close 10.

LYRIC (Messrs. Shubert, mgrs.)—There is such a delightful atmosphere about "Pomander Walk" that it made a big hit from the start, and drew splendid houses all week. The cast is a splendid one, in which Dorothy Parkes and Edgar Kent stand out most prominently. The second and final week starts 12.

BROAD (Nixon & Zimmerman, mgrs.)—John Drew pays his annual visit, beginning 12, in "A Single Man," a play new to this city. Mrs. Fiske, in "Mrs. Plumptre-Leigh," had two profitable weeks ending 10.

GARRICK (Nixon & Zimmerman, mgrs.)—"Rebecca of Sunnybrook Farm" also has its local premiere beginning 12. The engagement is for three weeks. "Get-Rich-Quick Wallingford" made his departure 10, after six weeks of highly satisfactory business.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.)—"The Concert" scored a big success last week. Fine sized houses gave generous applause to Leo Dietrichstein for his very skillful work. Janet Beecher and Kathryn Tyndall give also very effective support to the star. The second week begins 12.

FOREST (Nixon & Zimmerman, mgrs.)—"The Interest in 'Ben-Hur' never seems to wane, from a local standpoint, and as a result, the houses last week were big and enthusiastic. Marion Barney, a former member of the Orpheum Stock, appeared as Iris, and her admirers gave her a very cordial greeting. The second week starts 12.

WALNUT (Harris & Howe, mgrs.)—"The run of 'The Commuters' has been extended, and will now continue until the 24th. The houses were fine last week, and enjoyed the cleverness displayed by Harry Davenport and Florence Malone.

CHESTNUT (Grant Lafayette, mgr.)—"The Orpheum Players put on, for the first time as a stock production, 'Thais,' week of 12. The Players covered themselves with glory last week by their really fine revival of 'The Chorus Lady.' Business was fine. Caroline Gates displayed cleverness as Patricia; Wm. Ingersoll was a big success as Dan Mallory, while fine support was given by E. M. Kimball, Florence Roberts and Virginia Howell.

AMERICAN (James Wall, mgr.)—"The Blaney-Spooner Stock offering week of 12 is 'Dorothy Vernon of Haddon Hall.' 'The Regeneration' was skillfully acted last week, to houses of fine size. Grace Huff and Jack Chagnon divided the honors in the leading roles.

STANDARD (F. Stein, mgr.)—"The stock puts on 'Bovary After Dark' 12 and week. 'Gamblers of the West' was a thriller, to fine returns last week.

GRAND (Stair & Havlin, mgrs.)—Norman Hackett, in "Satan Sanderson," week of 12. "Mrs. Wiggs of the Cabbage Patch" had splendid houses last week. Blanche Chapman's impersonation of the leading role is the big feature of the production. "The Third Degree" 19.

B. F. KEITH'S (H. T. Jordan, mgr.)—W. H. Thompson and company, in the playlet, "The Wise Rabbi," is the feature act week of 12. Others are: Murphy, Nicholls and company, Adelaide Norwood, Arco Troupe, Merrill and Otto, Gardner and Stoddard, Bert Fitzgibbon, Corcoran and Dixon, Strubfield Trio, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 12: Billy Reeves, in "A Night in an English Music Hall," Aleo Trio, Marimba Experts, Mexican Quartette, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 12: Montrose Colonials, Dan O'Hara and company, Hanson and Bijou, Hayes and Allpoint, De Coye, and moving pictures.

LIBERTY (M. W. Taylor, mgr.)—Charles

Doolin and Jim McCool are the headliners on the bill week of 12.

EMPIRE (E. J. Buckley, mgr.)—Star Show Girls week of 12. The Yankee Doodle Girls were prime entertainers to fine houses, last week. New Century Girls 19.

PROCEDESOS (Sam Dawson, mgr.)—Williams Imperials will be on hand week of 12. Their immediate predecessors were the Jardin de Paris Girls, who proved themselves to be top-notch entertainers. Abe Leavitt, Marion Campbell, and Hilton and Lewis are the leaders, and they also scored big with the usual large houses. The ideals 19.

CASINO (Elias & Koenig, mgrs.)—"The Merry Whirl Co. will be tenants week of 12. The Knickerbockers had a cordial greeting swathing them last week. Roger Imhof was a whole show in himself, and he had no trouble in keeping things going at a lively pace. James Lake, Harry Sauber, and Hugh Conn are also clever entertainers. Robinson Crusoe Girls 19.

GATETY (John P. Eckhardt, mgr.)—Sam Howe's Love Makers 12 and week. The Vanity Fairs had a dozen jammed houses last week to hear and see Bob Van Osten and Pat White, whose comedy stunts were as breezy as ever. Olio hits were also made by the four Armstrongs, Bowman Bros., and Billy Busch. Columbia Burlesquers next.

DUMONT'S (Frank Dumont, mgr.)—"There was plenty of novelty to the bill last week, and the fine houses were greatly entertained by Steve O'Rourke, tenor, who did an excellent dance; Carvin and Haney, in an eccentric dancing turn, and Benny Franklin, who tried out successfully a new singing sketch. The two skits, "Joining the G. A. R." and "The Turkey Trot," and the first part were also choiceful of interest.

GRAND, FOREPATON'S, NATIONAL, HART'S, MAJESTIC, PALACE, VICTORIA, COLONIAL, PLAZA and ALHAMBRA give vaudeville and moving pictures.

NOTES—Kathleen Parlow's violin recital at the Academy of Music, 5, drew a big house. The Mask and Wig Club of the University of Pennsylvania gives its annual show at the Chestnut Street Opera House during Easter Week. As usual it will be a burlesque, entitled "Miss Helen of Troy," with the book by Edwin M. Lavino, and the score by Charles Gilpin, 3d. Gustav Hinrichs, the musical director of the "Ben-Hur" Co., has been renewing old time acquaintances made several years ago when he directed the grand opera performances at the Grand Opera House. The Drama League holds its next meeting at the Garrick Theatre on Feb. 13 at 4 p. m. The distinguished speakers who will address the meeting will be John Drew, Dorothy Parker, Kate Douglas Wiggin and Langdon Mitchell.

PROVIDENCE, R. I.—Providence Opera House (F. R. Wendelschafer, mgr.)—"H. M. S. Pinafore" Feb. 8-10, "Baby Mine" week of 12.

EMPIRE (Spitz & Nathanson, mgrs.)—"The Enchantress" 8-10, Ziegfeld's Pollies 12-14. **IMPERIAL** (George N. Gray, mgr.)—"McFadden's Flats" week of 5, "The Rosary" week of 12.

WESTMINSTER (George F. Collier, mgr.)—"Painting the Town week of 5, Midnight Maidens week of 12.

KEITH'S (Charles Lovenberg, mgr.)—"The week of Feb. 5 was a 'grab bag,' or 'un-named bill' week, when no acts were announced by name. They were: Simon and Shields, in 'High Life in Prison'; Rembrandt, a former Rhode Island art student, whose real name is Ben Oich; Weston, Field and Carroll, Will Rogers, Fay, Tom Coleys and Fay, Charles Cartmell and Laura Harris, Carl McCullough, Clarence Wilbur, and the O'Meers Sisters. Week of 12: Tom Wise, Mme. Besson and company, and others.

SCENIC TEMPLE (F. W. Homan, mgr.)—"Homan Musical Stock Co. in 'A Messenger's Troubles,' headed the bill week of 5, others being Ceylon, Will Jameson, and Harrington and Lenz.

BULLOCK'S (T. R. Bullock, mgr.)—Valdo, assisted by Irving Hay, headed the bill week of 5. Clare Sisters, Cox Family, Kelly and Davis, Major Ralph.

NOTES—Providence Lodge, B. P. O. Elks, held a fair and bazaar 5-12, in aid of its charity fund, which was a decided success. The Rhode Island Boy Scouts gave a minstrel show in the Providence Opera House, 5-7, for the benefit of the equipment fund.

MANAGER Charles Lovenberg, of Keith's, announces the re-engagement of Richard Pittman as a member of next Summer's stock company. Lisle Leigh, of this city, is heading a vaudeville opera, "California," which has just been launched by Jesse Lasky,

Boston, Mass.—Conditions didn't change much last week from the previous one, that is, as far as the business was concerned.

The theatregoers seem to be resting at present. Week of Feb. 12 will be swifeted with plays new to us. They are "The Wedding Trip," at the Majestic; "The Pearl Maiden," at the Tremont; "The Littlest Rebel," at the Boston, and Nazimova, in "The Marionettes," at the Hollis. Quite a job for a first-nighter. The burlesque, vaudeville and picture houses are offering new bills. **TREMONT** (Jno. B. Schoffel, mgr.)—"For one week only 'The Pearl Maiden' is here. Jefferson De Angelis heads the cast of the new musical comedy with the attractive title. Others in the cast are of equal note. The Follies departed after what might be called a good five weeks' business, but not up to their previous profitable engagements. "The Man From Cook's" is on his way to this theatre.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"The Wedding Trip" is the attraction for week of 12. The cast numbers over 100 people, and includes Christine Nielsen, Dorothy Morton, Grace Emmons, Edward Matfield, John McCloskey, Arthur Cunningham, Chas. Angelo, Joseph Phillips and George Madison.

BOSTON (Harris & Frohman, mgrs.)—"The Littlest Rebel," with Dustin and William Farnum as joint stars, week of 12. "The Fortune Hunter" closed a two weeks' stay 10.

HOLLIS (Charles J. Rich, mgr.)—Mme. Nazimova, in "The Marionettes," began a two weeks' stay 12. The famous Russian actress is supported by Frank Gilmore, Arthur Lewis, Edward Filding, Grace Carlyle, Kate Meek and others. An interesting study in American history was taken by the who visited this house during the past fortnight. Elsie Ferguson, in "The First Lady in the Land," found favor.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"This is the second week of 'Baron Trenck,' and everything points to a successful engagement. Gustav Hinrichs headed the Russian Imperial Dancers week of 19.

PLYMOUTH (Fred Wright, mgr.)—"Four weeks of Viola Allen, in 'The Herfords,' and still the audiences are of the size to warrant its continuance. The play has established itself in the hearts of the local playgoers, who all say Mrs. Allen has one of the best roles she has had in a long time.

PARK (Rich, Harris & Frohman, mgrs.)—"When a rural comedy has held the Boston stage for five weeks and then can open the sixth with great business, it is very evident that the piece has made a hit. This refers to 'The Country Boy.' He will remain here for some time.

COLONIAL (Rich, Harris & Frohman, mgrs.)—"While 'The Pink Lady' remains here there is no danger of Boston playgoers suffering from ennui. The show is one of the liveliest entertainments that has been here in a long time.

CASTLE SQUARE (John Craig, mgr.)—"The Product of the Mill," now in its second week, will continue until further notice. The prize play tells a remarkable story, that seems to be truth itself, and seems to have begun a triumphal career.

BOSTON OPERA HOUSE (Henry Russell, mgr.)—"The opera for the week are: 'Tristan and Isolde,' 'Faust,' 'Tosca' and 'Traviata.' **GRAND OPERA HOUSE** (George Magee, mgr.)—"The Traveling Salesman," with a strong 'first' company, began a week's engagement Feb. 12. This is the first time the comedy has been seen in this city at popular prices. "The Rosary" is listed next. "The Goose Girl" had a splendid week.

KEITH'S (B. F. Keith, mgr.)—"Current week's bill is one of the best of the season from an all around point of view. The suppliers are the Four Mortons, Alber's ten Polar bears, Joe Jackson, Lewis and Dody, Callahan and St. George, Meredith Sisters, Berlish, Claudius and Scarlet, and Hathaway, Madison and Mack.

GLOBE (Robert Janette, mgr.)—"Another big bill is offered for the fourth week of this house return to vaudeville and pictures. Those appearing are: The Five Frasers, McDonald Cycle Three, Merrill and Hilton, Carr and Carr, Kelly and Galvin, Ned Nolan, the Rays, Nelson and Millidge, and the song review. Kathryn Purnell and company, in an excellent comedy drama, carried off the honors last week.

HOWARD (G. E. Lothrop, mgr.)—"The Darlings of Paris, with Gladys Sears and J. Theo Murphy featured, occupy the stage current week. The acts furnished by the house are: Cora Livingston, Murphy and Willard, Dena Cooper, Mysterious Valdos, Patrick and Sam-

paer, La Dell and Taylor, Paul Perry, and the Howardscope, with a fund of new views. Jardin de Paris Co. is to be here next week.

GAITEY (George H. Batcheller, mgr.)—"The Star and Garter Burlesquers are making merry for the patrons this week. Rose Sydel's London Belles gave a performance last week that was in every way fully up to the standard set by this organization on previous visits to this city. Midnight Maidens next, and then the World of Pleasure Co.

CASINO (Charles H. Waldron, mgr.)—"Chas. Robb and his Crusoe Girls crowded the house last week and those attending were well repaid. Painting the Town is the attractive title the company bears playing here current week. Feb. 19, Belles of the Boulevard.

ORPHEUM (Victor J. Morris, mgr.)—"The bill is composed of Randow Brothers, Mabel De Young, Griff, Howell and Scott, Eli Dawson, Allen and Pringle, McDonald, Field Barnes, Coate and Marguerite, Mahoney Brothers and Daisy, Douglas Flint and company, Ed. Gray, Fred Peters and company, and Hanlon and Hanlon.

LEWIS'S SOUTH END (Louis M. Boas, mgr.)—"Feld, Barney, Coate and Marguerite, Mahoney Brothers and Daisy, Douglas Flint and company, Ed. Gray, Fred Peters and company, Hanlon and Hanlon, Randow Brothers, Mabel De Young, Griff, Howell and Scott, Eli Dawson, and the McDonald Trio.

WASHINGTON (F. G. Collier, mgr.)—"This week, Morris and Burton, J. E. Wilson, Addie St. Alva, Bob Dale, Vance Brothers, and Barnum's Circus.

OLD SOUTH (F. G. Collier, mgr.)—"Clayton and Lennie, Al. Gordon, Montague, Major Ralph, Pryor and Addison, Rossie and Stevens, and Baker and Murray.

BOWDOIN SQUARE (J. E. Comerford, mgr.)—"The show this week is contributed by the Cox Family Quintette, Hickey and Nelson, Kelly and Davis, and Raganni.

AUSTIN & STONE'S (J. C. Patrick, mgr.)—"In the curio hall are to be seen the Shattaski Troupe, Flossie La Blanche, Marie Faloli, Prof. Crawford, the Great Horman, Josephine Lambert, and others. The theatre entertainers are: Mobile Minstrels, Cassie French, Ida Campbell, Frank Walsh, John Flynn, Percy Kelly, Hurley Sisters, and motion pictures.

HUB (Joseph Mack, mgr.)—"The Hubites are: Terrill and Simon, Taylor and Howard, Phycso, Morris and Treadours, Root and White, and Belle Jeanette.

PASTIME (Mr. Murphy, mgr.)—"Octavia Neal, Chief Karlos, Burke and Pal, and Mabel Maiden are located here for the week.

PURITAN—Current week: Sumatara Japs, Nello and company, Daw and Daw, and Casey and Smith.

AFTERMATH—Songs and pictures are given at the Bijou Dream, Unique, Apollo, Liberty, Comique, New Palace, Beacon, Star, Scenic Temple, Zenicon Temple, Orient, Winthrop, Shawmut, Norfolk Hall, Roxbury, Williams' Ideal and the Imperial.

Portland, Me.—Although things have been quite satisfactory thus far during the Winter season the extreme cold of last month now having abated in a degree, pleasure-seekers are taking advantage of the milder weather and attending the various theatres in increasing numbers.

JEFFERSON (Julius Cahn, mgr.)—"After the recent appearance of such big drawing cards as John Drew, who is an especial favorite here, and the overflowing houses awarded 'Mutt and Jeff,' a little lull came last week in the bookings, and patrons were lectured a bit by John Mitchell Feb. 6, and Doctor Cook 9. For the current week much interest is shown in the new comic opera, 'The Lone Trail,' given for charity by society people (local) 14, 15, the book of which is by Sidney Toler, for two years leading man at Keith's Theatre here. Music by Prof. Frank A. Hemick, leader of the New Portland Theatre Orchestra, and lyrics by Arthur E. Bucknam, this city, this production has attracted the attention of New York and Boston critics. An event that has enjoyed a large advance sale and will be pleasing is the appearance, 16, 17, of 'Ziegfeld's Follies.'

KEITH'S (James E. Moore, mgr.)—"Another double treat was offered Keith patrons last week in high class vaudeville and grand opera, the regular list of acts appearing except Feb. 6, when the whole company went to Sanford, Me. for one performance, and the Boston Opera Co. appeared, presenting 'Madama Butterfly,' with Alice Nielsen, Giovanni Zenatello, Mme. Maria Gay, Ramon Blanchard and the full star cast. This was a brilliant event, affording great pleasure to

the large audience present. This company presents "Aida" 29, and "Carmen" March 14. Bill week of 12: Mile. Minni Amato, in "The Apple of Paris," Kate Watson, La Toy Bros., Miss Theo and her Dandies, Green, McHenry and Dean, Josh Dale, and Ishikawa Bros.

NEW PORTLAND (James W. Greely, mgr.)—"This popular vaudeville house has been accorded a somewhat remarkable run of steady capacity business since its first opening, featuring five of the best class of acts weekly, with a pleasing list of motion pictures, vocal numbers and the popular concert orchestra selections. Included in the excellent bill last week were Metz and Metz, a lady and gentleman, whose singing won hearty appreciation.

CASCO (M. C. Blumenberg, mgr.)—"Named in honor of the late Prof. Herman Katschmar, as Katschmar Hall, the home of society's private entertainments, this house, after being leased to Manager Blumenberg, was arranged as a high class picture house under its present name, and has continued in prosperity since its opening. In addition to the photoplays, vocal offerings and the Casco Orchestra contribute to the entertainment.

CONGRESS (F. Earle Bishop, mgr.)—"Since coming under the management of Prof. Bishop quite recently, this popular house, dispensing with vaudeville, has featured motion picture plays, with vocal and instrumental entertainment of pleasing quality, and continues to draw its usual large patronage.

BIG NICKEL (Gray & McDonough, mgrs.)—"Formerly Convention Hall, this picture house, which is considered one of the largest devoted to pictures in the country, has built up a large patronage, furnishing an enjoyable entertainment in the picture and musical line.

CINCINNATI, O.—The closing of the Olympic was the episode that created most discussion in theatrical circles.

GRAND OPERA HOUSE (John H. Haylin, mgr.)—"Blanche Bates is coming Feb. 12, in "Nobody's Widow." Maude Adams presents "Chanticleer" 19.

LYRIC (James E. Fennessy, mgr.)—"The Auburn Opera Co. will revive "The Bohemian Girl" 11. "The Kiss Waltz" 18.

B. F. KEITH'S (Charles L. Doran, mgr.)—"W. A. Phelon, the sporting editor of *The Times-Star*, with Nellie Purcell, Walter Parker and J. W. McCauley, will present a sketch, by Phelon, entitled "Fair Play."

THE NEW LEADER—"Harry Jackson and Peter McLaren, the Australian Woodchoppers, Six American Dancers, Edwards, Ryan and Tierney, the Four Ritchies, Leon Rogee, and Four Floods. Pathe's Weekly.

ORPHEUM (L. M. Martin, mgr.)—"The Orpheum Players will stage "Caught in the Rain" 11.

WALNUT STREET (Anderson & Ziegler, mgrs.)—"Hanson's "Fantasma" comes 11. "In Old Kentucky" 18.

OLYMPIC (Walter Woods, mgr.)—"The Olympic Stock Co. were to have presented "In the Bishop's Carriage" 11, but after the announcement there came a recall, and the season ended 10, with the last performance of "Bully."

EMPERESS (Howard E. Robinson, mgr.)—"The Great Alpha Troupe comes 11. Others: Floyd Mack, Ely and Florence, the Lyric Quartette, Dorothy Vaughn, and Models de Luxe. Empresscope views.

NEW ROBINSON (W. W. McEwen, mgr.)—"The Cato Keith Stock Co. entertained the newsboys at a special performance of "The Peddler."

STANDARD (R. K. Hynicka, mgr.)—"The Social Mads are due 11. The Taxi Girls follow 18.

PEOPLE'S (James E. Fennessy, mgr.)—"The Big Review is booked 11. Gay Widows 18.

TEMPLE (J. R. Allen, mgr.)—"Vaudeville and pictures.

AMERICAN (Harry Hart, mgr.)—"The Pepper Twins, Stayman and Haydn, Ewen and Prince, Three Walseys, Alex Thomas, Vernon and Pauline Corbett, were on the last bill. HEUCK'S OPERA HOUSE, LYCEUM, FAMILY and CENTURY.—Motion pictures.

Colorado Springs, Colo.—Grand Opera House (Slim Nye, mgr.) Lulu Glaser, in "Miss Dodelsack," Feb. 12; "Three Twins" 14, "The Girl from Rector's" 17.

NOTES—The new Odeon, motion picture theatre, on Nevada Avenue, is doing a capacity business, under the popular price of five cents admission. The new Burns Theatre is nearing completion; the drop curtain and seats are being placed. No definite time has been set for the opening of this beautiful \$500,000 house.

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By IRVING BERLIN

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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN
BUREAU OF NEW YORK CLIPPER, 505 ASHLAND BLOCK,
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Changes next week include: "Little Women," at the Garrick; "Kindling," with Margaret Illington, at the Cort; "The Rose of Panama," at the American, and the usual changes at the Majestic and outlying houses. "Blackstone" (A. J. Fitt, mgr.)—"Passers-By," a pleasing production, enters its third week of its stay here on Monday, 12. "Colonial" (Wm. J. Brady, mgr.)—"The Spring Maid" will close Saturday, 17. It has had a prosperous run. "The Pink Lady" follows Sunday, 18. "Powers" (Harry J. Powers, mgr.)—"His Neighbor's Wife," with Charles Cherry, enters its third week 12. "Illinois" (W. J. Davis, mgr.)—Donald Brian opened this week in a musical comedy, called "The Siren." The Chicago newspaper critics spoke well of the play. The engagement is indefinite. "Grand" (Harry Askin, mgr.)—"The Irish Players" opened Tuesday, 6, in "The Playboy of the Western World." "Majestic" (Lyman B. Glover, mgr.)—This week's bill: Honors and Le Prince, comedy acrobats, opened the show, and pleased. Al. and Fannie Steadman followed with entertaining on the piano and singing. Nana was in third position, and offered a neat dancing number. Harry Breen, a hard worker, won popular favor, and left the audience hungry with his rapid-fire singing and talking. He furnished the only comedy offering of the evening. Marguerite Haney, in "The Leading Lady," held down position "F." Miss Haney is very pretty and charming, but the rest of the company, which includes some ten people all told, do very little to cause any comment. The sketch is very poor with comedy that loses many laughs. It also drags and is on the stage far too long. Mmc. Panita, dute virtuoso, held down an important position, and that is the best we can say of the offering. For an act of this kind it is undoubtedly as good as can be seen or heard, but it should have been on the bill near the opening. "A Romance of the Underworld," Armstrong's sketch, we saw last season, but there are several changes in the cast, and they get along very nicely. Joseph E. Howard and Mabel McCane offer a neat singing act, here for the first time. We have all seen and heard "Joe" many times, and he is just the same as ever. He has many friends in the city. Miss McCane is now quite well known, having come into prominence within the past two years. She has a charming manner and sings splendidly. Their material is old, using bits from "Miss Nobody from Starland" and several songs that Howard composed in his last production at the Cort Theatre. Joe was compelled to respond to the numerous curtain calls, and gave a neat little curtain speech. A real strong bill comes next week, when Eva Tangany will be seen. She is always a strong drawing card here, and it is needless to say that many people will be turned away at every performance, as was the case when Bayes and Norworth were headlining. The bill includes the Four Fords, Milton and Dolly Nobles, Nicholas Sisters, Mlle. De Fallera, Mosher, Hayes and Mosher, World and Kingston, and Lynch and Zeller. "Garrick" (A. Toxen Worm, mgr.)—Marie Dressler, in "Tillie's Nightmare," has made some headway in spite of the fact that it played here last season to business that was not overly prosperous. Monday, 12, "Little Women." "Cort" (U. J. Hermann, mgr.)—Although the play "Shorty McCabe" received much publicity on its inception, it has not captured the city to any extent. Margaret Illington arrives Sunday, 11, in "Kindling." "Lyric" (A. Toxen Worm, mgr.)—"The Drama Players" have started on their five weeks' run, which in all probability will prove a financial success. "The Learned Ladies" is on all this week, and the following week "The Thunderbolt" will be produced. "Chicago Opera House" (George Kingsbury, mgr.)—Walker Whiteside, in "Typocod," made somewhat of a favorable impression on the critics, who pronounced the play as original, remarkable and interesting. "La Salle" (Harry Arkin, mgr.)—For twenty-three weeks this house has been playing capacity with "Louisiana Lou." The musical comedy has set a record and will not vanish from these parts till Summer. "Princess" (Mort. Singer, mgr.)—"Buntz Pulls the Strings" has made a ten-strike and displays the talent that lies in the Scotch players and playwrights. The success that it had in London and New York bids fair to be duplicated here. "Olympic" (Sam Lederer, mgr.)—"The Woman" is now entering its fourth week. "Whitney" (Frank Peers, mgr.)—"The House Divided" has wended its way to the front and seems to be pleasing the public. "Studebaker" (E. J. Sullivan, mgr.)—"The Greyhound" has undergone slight changes since its first production, but cannot be called a hit. "American Music Hall" (George Jordan, mgr.)—"Hanky Panky" departs from our midst Sunday, 11, and "The Rose of Panama," another Viennese operetta, of which Chicago has received many, will open Monday, 12. "The Never Homer," which was previously announced as the follower of "Hanky Panky," will not be seen here till the termination of John Cort's operetta. "McVicker's" (George Warren, mgr.)—"Mother," seen here at the Grand last season, opened this week for a fortnight's engagement. "College" (T. C. Gleason, mgr.)—"The Girl of the Golden West" is entertaining the patrons this week. It is presented excellently, and lacks none of the fine points that were to be seen in the original production. Rodney Ranous, who has been ill the past two weeks, will be seen in the following play, "The Dawn of a Tomorrow." "Marlowe" (Ralph T. Kettering, mgr.)—This week's attraction is "Fable Romani," a dramatization of Marie Corelli's novel, "The Vendetta." It has pleased the people immensely. "Imperial" (Klimpt & Gazzolo, mgrs.)—"St. Elmo" is the week's attraction here. "Crown" (Carruthers & Rixon, mgrs.)—"The Penalty," with a cast of capable people, is pleasing the patrons of this house this week. Billy Van 11. "Warrington" (George M. Gatts, mgr.)—"The Barrier" was produced in capable style this week by the competent company which is located in the suburb of Oak Park, adjacent to Chicago. The play was put on prettily, and the parts were well portrayed. Lew Welsh, taking the part of No Creek Lee, an old resident of the Alaskan country, was especially good, and offered many laughs for the appreciative audience. Grace Hayward, Chas. Dingle, Walter Poulter and the others in the company, made good in their individual parts. "A Stubborn Cinderella," one of the musical productions that Mr. Gatts occasionally offers, will be seen week of 12. The following week, "Sherlock Holmes." "Columbia" (E. H. Wood, mgr.)—Ben Welch, the well known comedian, with a company including Lew Kelly, Pat Kearney, Vic Casmore and others, has been drawing the crowds this week. "Empire" (I. H. Herk, mgr.)—"The Daffydills, with Sam Rice, in a two act farce, called "Furnished Rooms," is running away with honors this week. Ducklings 11. "Folly" (J. Pennessy, mgr.)—"The Cherry Blossoms, with an excellent olio, and, as an added attraction, some living pictures, is occupying the stage here this week. Daffydills 11. "Star and Garter" (Dick Ryder, mgr.)—Max Spiegel's Queen of Bohemia is the week's offering here. Queens of Jardin de Paris 11. Dave Marion's Dreamland Co. 18. "Kedzie" (Wm. B. Malcolm, mgr.)—"The show for the first half of week 5 did not have as much comedy as we usually presented at this house, but was satisfactory when taken as a whole. Lowell and Esther Brew opened the proceedings with a comedy playlet, with songs, "A Remedy for Love,"

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Miss Drew was suffering with a cold to such an extent that she could hardly sing at all. In spite of this handicap, the offering seemed to please. The Clark Trio followed. A lady and a gentleman played banjos, while another lady sang. Their numbers were loudly applauded. The Valerie Bergere Players were third, with "What Happened to Room 44," by Victor R. Smalley. This sketch had previously been seen at the Majestic. It is very entertaining, and the surprise finish gives it an added interest in vaudeville. Ruth Raynor, Jack Carter and Edward Hemmer are the players. Jennie Ward and Billie Cullen, in a smart songolog, were next to closing, and offered songs and talk in a very pleasing manner. Miss Ward has personality and charm. Mr. Cullen is also talented. Capt. Max Gruber and his animals closed the show. He introduced an elephant, an educated horse, a pony and a dog. This attraction was held at the Kedzie all week. It is a very fine offering. Business was good on Tuesday night. The downstairs was packed for the second show, and the front rows of the balcony were filled. Manager Malcolm invariably has big crowds, and the Kedzie has come to be known as one of the best paying houses in Chicago.

Burlesque News.

DAVE MARION STAYS.

RECONSIDERS CANCELED CONTRACTS.

Contracts were exchanged Feb. 10 between the Columbia Amusement Co. and Dave Marion for the Dreamlands to remain in the Eastern wheel next season, as originally contracted. Some time ago Mr. Marion returned the original contracts and next season's engagements were called off. Since then other counsel prevailed and things will remain as before, with the prospects for the Dreamlands brighter than ever.

New Eastern Wheel House for Harlem.

Negotiations are under way for a site upon which a new house for the Columbia Amusement Co. is to be erected in Harlem to take the place of the present Eastern wheel house. The location has not been quite decided upon, but action will be taken in the near future.

Wm. J. McIntyre lost his voice last week. His role with the Follies of the Day was played by Manager McNamara and Mr. Gerard on different occasions. The S. R. O. sign was used often in the Bronx. Dave O. Dowd and Kathryn Pullman have joined the Runaway Girls, to do their specialty and play parts. The Lorich Family are added to the Knickerbockers at the Star, Brooklyn, this week. Jack Burton, who recently closed with the Pace Makers, is rehearsing a new act for vaudeville. He is working with two girls, and will have special wardrobe and scenery. Leo Parrello and Jim Galvin will be with the Lady Buccaneers as wrestling partners for four weeks longer.

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COMPLIMENTS OF
THE SEASON

OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) emotion, well depicted, appeals strongly here, and Helen Ware, in "The Price," is commanding marked attention Feb. 12 to 17. Dustin and William Farnum, in "The Littlest Rebel," gave excellent entertainment 5-10. Emma Trentini, in "Naughty Marietta," 19-24.

Shubert (Lee Ottolengui, mgr.)—The annual visit of "Way Down East" has interest for many weeks of 12. "The Chocolate Soldier" pleased large audiences 5 to 10. "Over Night" week of 18.

Proctor's (R. C. Stuart, mgr.)—The best of vaudeville is still the sequence to the best of business here weekly. Frank Keenan heads another good bill week of 12, in "Man to Man." Others: Bedini and Arthur, Al. Lawrence, Irene La Tour and "Zaza." Hoey and Lee, John and Mae Burke, the Dorians, and Bert Leslie and company, in "Hogan, the Painter." Business big week of 5.

Columbia (Geo. W. Jacobs, mgr.)—"The Third Degree," with Sarah Padden, week of 12. "Sapho" drew good business week of 5. "The Goose Girl" week of 19.

Orpheum (M. S. Schlesinger, mgr.)—"The Corse Payton Stock Co. is appearing in one of the strongest productions of the season, "The Fighting Hope," week of 12, and Mabel Brownell, Clifford Stark, Lee Sterrett, Miss Radcliffe and Harry Fenwick are well fitted to the principal roles. "Heir to the Hoarah" drew big houses week of 19. "Awakening of Helena Ritchie" week of 19.

Gaiety (Leon Evans, mgr.)—The Trocadero are holding the large audiences interested week of 12, and Frank Finney, in "Sweeney's Vacation," is the central figure. The Jersey Lilies drew good business week of 5. The Knickerbockers next week of 12, and as a special feature, the Boris Fridkin Troupe of singers and dancers. Zillah's Own Co. did well week of 5. Watson's Beef Trust next week.

Notes—Corse Payton and members of his Brooklyn and Newark companies, went to Trenton, N. J., for one week's engagement week of 12, after an absence of twelve years. Louis Leon Hall and Marguerite Fields are doing the leads. Eddie Leonard, who was booked at Proctor's Newark theatre week of 5, was obliged to cancel on account of a cold, and Jas. J. Morton filled the vacancy. Mr. and Mrs. J. Francis Boyle have been entertained socially during the stay of "The Chocolate Soldier."

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) Wilton Lackaye, in "The Stranger," Feb. 12-17; "The Test," with Eugene Blair, 19-20.

Boy Toy (W. W. Perkins, mgr.)—The Jardin de Paris Girls and Miners' Merry Minstrel Mads, with Abe Leavitt as the principal comedy exponent, 12-17. May Kelly, champion female wrestler, is featured. Imperial Burlesques 19-24.

Orpheum—"East Lynne," with Louise Vale and the Vale Stock, 12-17.

Monticello (M. S. Schlesinger, mgr.)—Bill 15-17: Whitney's Dolls, Rickers and Halters, Day and Gullfort, Brown and Brown, and Eddie Rowley.

Academy (F. E. Henderson, mgr.)—Variety, moving pictures and songs.

Kith's—Variety, moving pictures and songs.

Hoboken, N. J.—Empire (A. M. Brugemann, mgr.) Jersey Lilies Feb. 12-17, Trocadero 19-24.

Gaiety—"Trilby," by the Gaiety Stock, 12-17.

Lyric (G. S. Riggs, mgr.)—Variety, moving pictures and songs.

Hudson, Union Hill (J. C. Peebles, mgr.)—"The usual straight variety offering week of 12."

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) Blanche Bates, came to big business Feb. 2. Henrietta Crossman, in "The Real Thing," 5, 6. Billie Burke returned 7, 8, in "The Runaways." Coming: "The Spring Maid" and Montgomery and Stone.

Biyou (A. O. Neal, mgr.)—Week of 5, Richard Jose, in "Silver Threads." Week of 12, Ward and Vokes, Anne Hollinger, who was prime favorite here in stock some years ago with the Boyle Stock Co., is getting a royal welcome with "Silver Threads."

Grand (Geo. H. Hickman, mgr.)—Still getting the business. The bill week of 5 was a good one and included one of Nashville's old favorites, who is always welcome before the footlights and always makes good—Phelps and Cullenbine. Bill: Rodgers and Dorman, Paul and Rynolds, Phelps and Cullenbine, and the Pelouzes.

Fifth Avenue (F. P. Furlong, mgr.)—Good vaudeville and pictures.

Dixie, Alhambra, Elvite, Crystal and Bonita are doing a good business with pictures.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) Trilby Frigiana came to good returns Feb. 2. "The Pink Lady" played to capacity houses 3. "The Fortune Hunter," 9, 10, Montgomery and Stone 12, Henrietta Crossman 13, "The Third Degree," 23, 24.

Biyou (Corbin Shields, mgr.)—Ward and Vokes came to capacity houses 5-7. "The Arrival of Kitty" 8-10, Richard Jose 12-14, Emma Bunting 15-17.

Gaiety (Fred Martin, mgr.)—Business at this popular house continues to be capacity. Bill week of 12: Twin City Quartette, Jeanette Childs, Skipper Kennedy and Reoras, Mabelle Blaine, and O-Kuru Japs.

Grand (Frank Rogers, mgr.)—Business at this house is also capacity. Bill week of 12: Paulinette and Wagon, Sullivan, Hagan

Thompson and Carter, Walman, and the Gee Gays.
NOTE.—Business at the picture houses is big.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "The Girl in the Taxi" Feb. 2, 3. Billie Burke, 5, 6, came to capacity business. Harry Bulger 11, 12, local 13. "Pink Lady" 14, Russian Dancers 15, 16, "Spring Maid" 19-21, "Heart Breakers" 23-25.

Lyric (Benj. M. Stainback, mgr.)—"Never Lie to Your Wife," entire week of 4-10, came to crowded houses. For week 11-17, "The Girl from Rector's."

Orpheum (Max Fabish, mgr.)—Bill week of 12: Porter J. White and company, Four Elles, Lucy Weston, Hermine Shone and company, Crouch and Welsh, and Agnes Scott and Henry Keane.

NOTE—Picture houses doing good business are: Majestic 1, 2, 3, 4. Royal box office 2, 3, 4. Star, Palace, Imperial, Carrollton, Queen, Gem, Pastime and Pekin.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The Spring Maid," with Mizzi Hajos, opened a week's stay Feb. 4, and was appreciated. Bill week of 11, Francis Wilson. Montgomery and Stone week of 18.

Crescent (T. C. Campbell, mgr.)—"The Newlyweds" opened 4, to capacity. Week of 11, "The Rosary," to be followed with Dave Lewis.

Dauphine (Hy. Greenwald, mgr.)—"Baby Mine" proved a good drawing card as well as a splendid attraction, week of 4. "Everywoman" is the bill for week of 11.

Lyric (Bert Gagnon, mgr.)—The usual good business ruled week of 4, when the splendid Gagnon-Pollock Stock Co. was seen to advantage in "Three Weeks." "The Thaw-White Tragedy" week of 11.

Greenwald (Arthur Leopold, mgr.)—Jas. P. Lee and his excellent musical comedy company was given a grand welcome week of 4, in their splendid presentation of "The Man from Troy." Feb. 9 was set aside as "Moose Night," and a packed house was the result. Messrs. Chabolin and Israel promise a strong bill for 11.

French Opera House (Jules Layolle, mgr.)—As the season is approaching an end business seems to pick up, and fashionable audiences applauded "Manon," "Lakme" and "Le Trouvere" week of 4. The season will close about 17.

Orpheum (Jules F. Bistes, mgr.)—Treasure Marcella report, good business, receipts for week of 5. Lily Lena, and Cressey and Dayne proved classy headliners. Manager Bistes announces some strong acts from now until after carnival.

Lafayette (Abe Seligman, mgr.)—The usual big business continues at this high class motion picture house, with the usual change of specialties weekly.

Notes—The King Trained Animal Circus has arrived for carnival, and is showing daily, to good business, in North Rampart, near Canal Street. The Pearce picture house circuit here, composed of five pretty little playhouses, report good business for the week of 12. All the local playhouses are preparing for the usual carnival color decorations, and anticipate big business for carnival week. Major T. C. Campbell, of the Klaw and Erlanger theatres here, has his big automobile show ready for its grand opening, week of 12. The popular manager has done much in this part of the country for the building of good roads and for automobile lovers.

Milwaukee, Wis.—Shubert (C. H. Bennett, mgr.) Louise Gunning and the big company supporting her in the London musical comedy, "The Balkan Princess," delighted large audiences Feb. 4-7. Mme. Regina Prager 12.

Majestic (J. A. Higler, mgr.)—Bill week of 12: John Tiller, Signor Travato, Josie Heather, Maud Hall Macy, Jones and Mayo, Hinton and Wootton, and Pederson Brothers.

Biyou (J. R. Pierce, mgr.)—"The White Sister," with Catharine Cousins in the title role, proved a splendid attraction 10. "At Cripple Creek" 11-17. Billy Van 18-24.

Parist (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Die Fremde Frau" 7, and "Doktor Klaus," 10, to fine business.

Gaiety (S. R. Simon, mgr.)—Jack Singer's Behman Show proved a hit of the season, 4-10. The Queen of Bohemia 11-17, the Golden Crock 18-24.

Star (R. C. Schoenecker, mgr.)—The Kentucky Belles, headed by La Belle Helene, played to good houses 4-10. "The Daffodils" 11-17.

Crystal (Edw. Raymond, mgr.)—Bill week of 12: Garden City Trio, De Sham Trio, Francesca Redding and company, Billy Barrow, and Rudolph and Lena.

Empress (Jac. Isaacs, mgr.)—Bill week of 11: La Diva and John F. Conway, Barnes and Barrow, Alma Prof. Arturo Ballerini's dogs, and Mr. and Mrs. Frederic Voelker.

Juneau (J. B. Reichert, mgr.)—"The Juneau Stock Co. presented "How Baxter Butted In," 4-10, to large audiences. "Anita, the Singing Girl," 11-17; "Uncle Tom's Cabin" 18-24.

Columbia (Winnlager Bros., mgrs.)—"The Winnlager Bros." Stock Co. presented "Lynwood," 4-10, to splendid business. "A Stranger in a Strange Land" 11-17; "At Valley Forge" 18-24.

Davenport, Ia.—Burlins Opera House (Chamberlin, Kindt & Co., mgrs.) Jack Bessey and company, in repertoire, Feb. 4 to 10; "Excuse Me" 11, "Mutt and Jeff" 14, "The Girl of the Golden West" 18. Coming: "The Chocolate Soldier," Al. G. Field's Minstrels, "The Trail of the Lonesome Pine," "The Goose Girl," "Louisiana Lou" and "Over Night."

Grand Opera House (D. L. Hughes, mgr.)—"Country Boy" appeared 4. Benjamin Chaplin, impersonations of Lincoln, 15; the Welsh Ladies' Choir 16. "Naughty Marietta" 18.

American (Charles Berkel, mgr.)—Bill week of 5: Menlo-Hogan's "Stage Door

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Irene and Bobby Smith, Mabelle Fonda Troupe, and Le Roy and Harvey.

Grand Rapids, Mich.—Greene's Opera House (W. S. Collier, mgr.) "My Wife's Family" Feb. 14, "Welsh Ladies' Choir" 15, "Fiske O'Hara" 16, "Sixteenth Commandment" 17, "Naughty Marietta" 18, "The Wolf" 20, "Chocolate Soldier" 23, "Around the Clock" 25, "Mildred" 29, "Girl of the Golden West" March 1, Mme. Gadsdi 3.

Majestic (Vic. Hugo, mgr.)—Bill week of 12: Swat Mulligan and company, Minstrel Four, Howard's Bears, Murphy and Thomas, Mason and McClure, the Zareldas, and Madden and Fitzpatrick.

Filmt, Mich.—Stone's (Gus Peterson, mgr.) "Over Night" Feb. 10, Colburn Players 14.

Biyou (F. S. Bryce, mgr.)—Bill week of 11: Bucknell and Jebring, Elizabeth Otto, Four Nelsons Comiques, Grace Darnley, Hardie and Landon, Howard and White, Jolly and Wild, and Celli Opera Troupe.

Columbia, S. C.—New Columbia (F. L. Brown, mgr.) the Smart Set, Feb. 1 (colored only), packed. Richard Carle, 2, good business. William Hodge 3. "Third Degree," 5, good proceeds. "Three Twins" 6. "The Wolf" 10, "Paid in Full" 15, Henrietta Crossman 19, Black Patti 20, "Cow and Moon" 21, Lyman Bros. 23, "Lion and the Mouse" 24.

Staunton, Va.—Beverly (Barkman & Shultz, mgrs.) "The Cow and the Moon" Feb. 1, to good business. Washington and Lee University Glee Club 9, Geo. Evans' Honey Boy Minstrels 14, Richard Carle 16.

Alton, Ill.—Temple (W. M. Sauvage, mgr.) St. Louis Symphony Orchestra pleased a big house Feb. 1. "The Wolf" had good business 4. "Mutt and Jeff" 11. "The First Violin" 14. "St. Elmo" 17. "The Country Boy" 25, "The Eastest Way" 27.

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MOTION PICTURE NEWS

AN ASSOCIATION OF 16,000 PICTURE SHOWS.

President M. A. Neff, of the National Motion Picture Operators' Association, has reached Cincinnati, after an Eastern trip. He has announced the coming organization of West Virginia operators, at Parkersburg, Feb. 28. Over 16,000 theatres are now affiliated with the association over which he presides.

White Slave Slides Popular.

W. Lindsay Gordon writes as follows: "The success of my slides and lecture on the White Slave Traffic has been so great that I have now completed all arrangements for a complete line of special paper for this great feature. I have spared no expense in getting this up, as I feel confident that the question of white slavery is only in its infancy, and will be one of the greatest drawing cards in the country for years to come. My lecture and slides are now in use both by pulpit and stage, which speaks well for the way I have arranged my talk and slides. It being written in a story form it affords an excellent chance to tell the story of a young girl in the country who meets a white slave trader who entices her away to the city, where he sells her into slavery. Though in story form, it is built upon actual facts, and with simple, well worded language it tells a lesson that will long be remembered by those having once heard it. After reading my story months ago, a lady, who is one of the leading workers in the crusade of the white slave, said: 'Mr. Gordon, you have a great story. You have far the best end of the argument. Your story is one of prevention. If your story and slides could get the showing they deserve, it would greatly lessen our work. Your slides should be shown in every theatre and church in the country. Publicity as to the methods used by these fiends is what is wanted to stamp it out, as your story and slides advocate.' So, with assurance such as this, I feel confident of what I am giving the public. Dante's Inferno, Ten Nights in a Bar Room and Uncle Tom's Cabin, with special paper, are going fine also. Everyone using my slides will now be able to get special paper just at cost. I am also fitting up small shows with everything, slides, lectures, special paper and lanterns, and they are making big money in small towns."

New Theatre for Zanesville.

Ground has been broken on South Fifth Street, Zanesville, O., for a handsome theatre and office building, to be erected at a cost of \$60,000. W. C. Quimby, proprietor of the Casino, will operate the theatre. It will be a model ground floor house with a seating capacity of 750. The proscenium arch will be 28 feet wide and 20 feet high, and the stage will be equipped with costly screen and draperies. The front of the house will have retiring rooms for ladies and gentlemen, free checking room, drinking fountain, free telephones, writing desks, etc.; in fact, it will be modern in every respect. The house will have its own lighting plant. The policy of the house has not been fully decided upon, but it is most probable that pictures will be shown, at least during the summer.

Imp Contest Winner to be Released.

The Imp Film Company announce the \$100 prize scenario, "The Right Clue," recently sent in by Louise Carter, of New York City, has been filmed, and will form the Imp split-reel release of Saturday, March 2. The story is of a novel detective kind, the clue to the disappearance of some documents being developed in a startling manner, and followed up with great ingenuity. The film is bound to cause great amusement and interest in the moving picture field, as many hundreds of scenarios were placed in competition with it.

Moving Picture Ordinance.

An ordinance is about to be introduced into Philadelphia City Council which will greatly restrict the attendance at the moving picture houses. The new ordinance, which the managers of the houses will endeavor to prevent passing, provides that all minors under sixteen years of age, shall not be allowed to visit moving picture and kindred entertainments during school hours or after 9 p. m. at night, unless accompanied by an adult.

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AN INTERESTING EDISON FILM.

"Children Who Labor."

On Feb. 23, the Edison Co. will release a very appropriate and interesting film, entitled "Children Who Labor," by Ethel Browning. It is a dramatic and educational story produced in co-operation with the National Child Labor Committee.

The opening scene shows scores of young children, improperly clothed, trudging through fields to the mills, in the distance, just at sunrise. Then at the mills we see sturdy men looking for employment, turned away, while these young children, who should be going to school, are filing through the door.

A foreigner, with his wife and daughter, applies for work, and is turned down, while work is offered to the little girl. This the man refuses, and discouraged, the poor family return to their little cottage. Finally, unable to get employment, the man sends the little girl to the mills, and she becomes the sole support of the family.

Next is shown the home of a rich man in the city. An appeal is made to him to try and lessen child labor, but he refuses to have anything to do with it.

The rich man's wife and little daughter go for a trip, and as the train stops at a small town the little girl gets out of the rear car and is left behind. She is found crying by the young foreign girl returning home from her long day's work. The poor family receive the rich man's daughter at their humble abode, but soon poverty drives them to put her to work also.

The rich man and his wife hire detectives and get the police to try and locate their child, but are not successful.

The rich man buys another mill, and on a trip of inspection is just too late to see his own daughter faint from exhaustion, being forced to work beyond her strength by the driving superintendent of the mill.

The wife of the new owner, awaiting his return in an automobile, sees this poor little girl being carried out on a stretcher, and not knowing it is her own daughter, feels sorry for the poor little sufferer, and out of pity follows her to the home of the poor man. Here she recognizes her own daughter and sends for her husband, who arrives with the police. The poor man is arrested for abducting the rich man's daughter.

The daughter pleads with her father, telling him how kind the poor family have been to her, and telling him of the true condition in the mill he has bought. The father cannot refuse his daughter, so orders the police to let the man go, and offers him money.

The rich man refuses, asking only for a chance to make an honest living.

Persuaded by his daughter and wife, the rich man discontinues child labor at this mill, and sends all the children to school, which makes a very pleasant ending.

Much is being written in the daily papers at this time on "child labor," and this film cannot fail to interest thousands throughout the country. The pictures teach the strongest kind of a moral, as we are reminded, on seeing them, of all the talk about "the child shall not work," while the child still works.

The acting throughout is excellent, particularly that of John Sturgeon, as the foreigner.

Change Name of Film.

The Imp Company informs us that they have changed the name of their first California release from "The Rancho Rose" to "The Rose of California."

New Films.

Edison.

"At the Point of the Sword" (released Feb. 16).—Edith is in love with a count who is despised by her father. They are having luncheon together when surprised by a company of soldiers who have captured an outlaw whom they handle roughly. Edith permits him to escape without being suspected, and wins his gratitude. She discovers she must marry a man of her father's choice, so the father vows she shall wed the first one who passes the door. He proves to be the outlaw, who helps her wed the man of her choice "at the point of the sword." Posed by Will Randall, Chas. Ogle, Laura Sawyer, Ben Wilson, Richard Neill, James Gordon, Charles Sutton, Guy Hedlund and Jessie McAllister.

"Curing the Office Boy" (released Feb. 17).—Willie is always asleep when the boss rings, so the stenographers awaken him in no gentle way. Finally they dress him up in girl's clothes, and when the boss rings precipitate him into his office. Willie gets a call down, and the girls confess they did it. Willie is now on the job when bell rings. Posed by Yale Boss, James Gordon, Gertrude McCoy, Bessie Leam, Clara Adams and Grace Morrissey.

"The Little Delicatessen Store" (released Feb. 17).—Swissburger has a beautiful daughter whom he hopes will marry a rich man, but she falls in love with her father's errand boy. Her father fires the boy, and warns him never to enter the store. Swissburger reads about Jackie Schmidt saving a millionaire, and becoming his beneficiary, so he writes Jackie a letter to come back, and sends a cash present of twenty dollars, only to find out he sent it to the wrong Jackie. Posed by Will Wadsworth, Mrs. Frances Huette, Jeanie McPherson, Edward Boudien, Alice Washburn and Yale Boss.

"The Nurse" (released Feb. 20).—A dramatic story of a trained nurse who is suddenly called on an urgent case. Leaving her little crippled brother, she finds her patient none other than the man who caused his injury. Her duty must be done, however, and she performs it under these trying circumstances. Eventually both brother and patient are cured, and her growing love for the latter is allowed to manifest itself. Posed by Alice Weeks, Mrs. Wallace Erskine, Will Porter, George Lessey and Harold M. Shaw.

"One Thousand Miles Through the Rockies" (released Feb. 21).—A descriptive picture, showing the unspeakable grandeur of the mountains.

Biograph.

"The Mender of Nets" (released Feb. 15).—The little mender is betrothed to Tom, the fisherman, rejecting the suits of all the others. Tom, however, is weak, and finds that his old infatuation for Grace still haunts him. Grace has sacrificed all for her love for Tom, and when she sees him courting the little mender she reminds him of his duty towards her. He realizes the strength of this and hints to the little mender that he is not worthy of her. Grace's brother learns of her dishonor and attempts vengeance. A quarrel ensues between the two men, and the little mender, ignorant of the cause, attempts to save her sweetheart from the anger of the brother, and her tender appeal turns him for the time from his purpose. The little mender learns, however, the cause and the truth of the other girl's sorrow, and, smothering her own feelings, awakens Tom to his sense of duty, while she returns to mend the nets, soled by her memories and her old father.

"Billy's Stratagem" (released Feb. 12).—The father goes off to a distant woods to work, and while the mother is there with his lunch, good natured granddaddy, who is left in charge of the two younger children, allows them to go outside of the stockade to play in another section of the woods is a peaceful tribe of Indians, but an unscrupulous trader lets them have, in exchange for skins, a quantity of whiskey. On this "freewater" they become drunk, and in search of more, attack the stockade home, killing granddaddy and driving the youngsters in terror into the cabin. The children, cornered, upset a keg of powder in the kitchen and put a slow fuse to it, escaping through a back window. The Indians enter the kitchen just as the powder explodes.

Imp.

"Reflections from the Firelight" (released Feb. 13).—An old one-armed soldier, who over yellowed love letters and they awaken fond memories. He is delighted to receive a letter from his old sweetheart, who is now a widow, and he visits her. Over a cup of tea their romance is depicted in a pleasing manner. They are shown as youthful lovers, happy and envied. Older grown, they plight their troth, and the young man marches away to war. He is reported among the dead, and she yields to the pleadings of another man. Her soldier lover arrives home the day of the wedding, but does not disclose his identity, not wishing to mar her happiness. He supposed him dead until just prior to the opening of the story. The fond old memories are revived, and with a sigh, the veteran turns to go. His romance, he thinks, is over. He has loved the old lady but lost her. She follows him to the door and puts her arms around his neck, and they are happy again.

"Through the Flames" (released Feb. 15).—The wife of an engineer is dangerously ill. A telegraphic message comes from down the road announcing that a village is threatened with a forest fire and the lives of the inhabitants are endangered. There is no one else to man the engine and he goes. The driving of the engine through clouds of smoke, the burning of the telegraph office and the mad flight of the frightened villagers all combine to introduce a realism that holds the interest from start to finish. When the engine returns, his perilous trip through the flames finds his wife much improved in health, and receives the plaudits of his kind neighbors. He is presented with flowers, and obliged with an impromptu speech of thanks.

Pathe.

"His Wife's Jealousy" (released Feb. 15).—An artist, married to a loving but jealous wife, is commissioned to paint the portrait of a beautiful countess. The artist's ecstasies over the beauty of the countess leads his wife to believe that he is in love with her. She writes a letter to the count, telling him of her fears. This results in a duel, in which the husband is wounded. The wife, coming in at the moment the duel is finished, learns to her great remorse that her husband was innocent.

"La Favorita" (released Feb. 16).—This is a story of the famous opera done in pictures. The story of the king's favorite, who was given in marriage to one of the king's faithful followers, as a mark of esteem, and how this courtesan discovered, after his marriage, the relation between the king and his wife, whom he had learned to love deeply, makes a beautiful dramatic story.

"Pawnee Love" (released Feb. 17).—A Pawnee Indian falls in love with a girl of the Arapahoe tribe. She already has a lover, but his affection is not returned. This leads to a fight between the Pawnee and the Arapahoe, and the Pawnee is beaten and condemned to death. His sweetheart, however, rescues him, and together, after many thrilling adventures, they escape to peace and happiness.

Champion.

"A Wife's Discovery" (released Feb. 21).—An amateur theatrical rehearsal excites a suspicious wife to attend it and investigate her husband's actions. She comes upon him making violent love to a girl, and plies the whip on both. In the mix-up she seizes the girl by the hair, and finds it is only a wig and the girl is really her husband's pal.

"The Merchant Mayor of Indianapolis" (released Feb. 19).—Showing the story of how a city official is using his power in an effort to reduce the cost of living.

Melies.

"Melita's Ruse" (released Feb. 22).—Pedro gets into a gun fight, shoots, then flees, but is pursued. He meets his sweetheart, who jumps on horse with him, and rides him to barn, where she changes clothes with him and rides out to mislead pursuers. They overtake her and force her to show where Pedro is. He is caught and put in a sheriff's house, where Melita releases him in a clever way.

Essanay.

"Tracked Down" (released Feb. 13).—Jim Ford, a notorious swindler and confidence man, is arrested by Walters, a detective, but escapes while being taken to the penitentiary. A year later Walters comes face to face with a man typically English, who seems strangely familiar to him. The Englishman is Ford in disguise, who has gained access to the home of a wealthy family. Walters, through the aid of a woman friend who is acquainted with the Moores, gains access to the house, but is outwitted by Ford and his accomplices, who escape with the family jewels. After a sensational pursuit the criminals are tracked down and are safe in the clutches of the law.

"There's Many a Slip" (released Feb. 15).—Two young people meet on the train and become infatuated with each other. However, when they part, they have not learned the names of each other, and both are horrified at arriving at their respective destinations to find that the parents have planned their marriage with somebody they do not know. Both try various schemes to outwit their parents and disgust the other parties, but to no avail, and finally they both run away from home and are married. They are surprised on returning for the parental forgiveness to find that they have done exactly what their parents had planned for them, they being ignorant of whom they were to marry.

"The Wife of a Genius" (released Feb. 16).—A poor musician is discovered by a cafe proprietor, and given a chance to play at his cafe. He receives an offer of a big salary for a series of concerts. So absorbed is he in his art that he forgets his wife, and finally leaves her. At a concert in a hotel a fire is discovered, and all escape but one woman, the wife of the musician. He discovers this, and rushes to her rescue, and later gains her forgiveness in the hospital.

Lubin.

"A Mexican Courtship" (released Feb. 14).—A bull-fighter is to meet one of the bravest bulls yet sent. Do-lores is wandering around and Juan offers to show her the bulls. They fall in love and Juan proposes. Bull-fighter sees her and endeavors to win her, and the parents favor him. The day of exhibition arrives, bull-fighter is drunk and cannot fight. Juan offers to fight but is killed by the bull. Parents are proud of him, and now favor his suit.

"Her Heart's Refuge" (released Feb. 16).—Young artist and his friend love a girl. She favors artist. He goes away to study painting, and meets model, proposes, is accepted, and writes home that he is soon to be married, which is a shock to his friend. His friend is sent to induce him to come back, which he does after much persuasion. The friend tells model that her fiancé has another sweetheart, and offers himself, but is refused. Artist marries his first love, and model seeks contentment in a convent.

"Love and Tears" (released Feb. 16).—The young wife has fallen ill, and for several weeks the husband is frantic, and watches day and night at the bedside, but after a while he becomes wearied of the sorrowful situation, and seeks change in Bohemian life. One evening the doctor and sisters of the convent, on watch, realizing that the end was near, send for him. He is just dressing for a ball. Hurriedly he visits the sick-room, and promises to be back shortly. In the revelry of the ballroom he forgets his promise, and returning late goes to the bedroom to say "Good night." The Sisters of Mercy are kneeling at the bedside, the wife is dead. He is too late.

Vitagraph.

"The Heart of a Man" (released Feb. 12).—An Eastern girl goes West and meets a young cowboy, whom she looks upon as her inferior. He wins her respect and love when she learns that he is a man and has the heart of a man whom she could love and honor. Posed by Helen Case, Tom Powers, "Eagle Eye" and H. Bennett.

"Winning Is Losing" (released Feb. 13).—A contradiction, apparently, but it isn't; it is a sure-enough winner. The race is exciting and the winning horse carries its driver to a rich stake and a pretty wife, and does the same thing for its owner, although it meant he would lose her if his horse won. He gives the horse to her and her father says: "If she has made as good a choice in a husband as she did in a horse, she can have him," and everything turns out happily. Posed by Van Dyke Brooke, Hazel Mason, Maurice Costello, Frank Newburgh and Lillian Walker.

"Bunny and the Twins" (released Feb. 14).—When "Bunny" gets started with the twins, it means a succession of laughs, and the twins keep them up. They are a funny pair and are anxious to spring the leap year "pop" on "Bunny," but they are too eager, and "gets wise," and gets away with a bound that throws the "sin-twisters" into a flood of grief and tears. Posed by John Bunny, Mrs. Kate Price and Flora Finch.

Reliance.

"Wanted, a Wife" (released Feb. 14).—Young bachelor is left fortune if he marries in thirty days. Twenty-nine days pass. He puts "ad." in paper offering large sum for some woman to marry him and be divorced directly after marriage. A lady reporter calls to get story, and he suggests she take up proposition. She accepts. They are married. She goes home. He also. Then, to their surprise, they both find out they love each other.

"The Gambler's Daughter" (released Feb. 17).—Young gambler and son of minister love girl. Gambler forces her to marry him. A girl baby is born later, and gambler is arrested and sent to prison. Girl becomes fatally ill, calls for minister's son and gives him baby, her husband to be told both mother and child had died. The girl grows to womanhood. Meanwhile gambler serves time and returns to old life. One of his proteges falls in love with girl. Girl's resemblance to mother arouses gambler's suspicion, and he investigates, and asks her to choose with whom she will live. She goes with her father, urging him to lead a better life.

Nestor.

"Inbad, the Count" (released Feb. 12).—The count is pressing a suit unwelcome to father, but ma is the boss, however. Father invites Jack, and he accepts, and during the call has a brush with the count and is forbidden the house. The girl and Jack exchange letters by using an old cannon in the park as a letter-box. The count discovers this, and determines to intercept some of the letters. He reaches in and finds a lady's purse, just hidden there by an escaping thief, and the officer, returning from chase as count finds purse, arrests him and carries

him to station. The count phones father for assistance, who helps only on condition that the thoughts of an engagement between him and the girl be dismissed, leaving a clear road for Jack.

"Brannigan's Promotion" (released Feb. 17).—A good-natured top he is, and has lately been put on the force. His brother officers are inclined to make fun of the "greenhorn," as they call him. A banker and his family are away. The "top" gets out and the crooks plan a "clean-up." They eat, drink, smoke and make merry until Brannigan hears it. He phones to headquarters for help, and single-handed holds up the crooks just as the other cops arrive. For this "coup" he receives a sergeant's stripes, much to the disgust of the other cops. On the same reel, "Tightwad Gets a Bargain."

Selig.

"Dalluslone" (released Feb. 18).—Mar-jorie is a young girl of culture, but her ill-health forces her to go to a cattle ranch out West, where she falls in love with cowboy. Her aunt, who is with her, is alarmed, so telegrams to Mar-jorie's brother to send for her at once. Before leaving she exacts promise from cowboy that he will visit her in the East. On his acceptance hinges the whole story. Posed by Hobart Bosworth, F. Huntley Nichols, Cogley, H. Rawlinson, Albert Garcia, W. McDonald, George Hernandez, Betty Harte, Miss Hernandez, Eugene Resserer, Mrs. Eytan and Miss Astor.

"The Hypnotic Detective" (released Feb. 16).—A story of how a crook lays out a clever idea against a widow, who has refused his offer of marriage, and so adroitly lays his plan that he baffles the police, and it requires the service of the "Hypnotic Detective" to bring him to justice. Posed by Charles Clary, Frank Weed, George Cox, Ed. Wynn, Will H. Stowell, H. Lonsdale, Winnifred Greenwood, Lillian Leighton and Adrienne Kroell.

"The Little Match Seller" (released Feb. 14).—A child, poor and beautiful, doll in store window. It fascinates her and its face lingers in her dreams. A rich woman brushes by her and she sees her beloved doll in the arms of the woman's daughter. She sinks exhausted on the steps of a nearby church, and dreams she has the doll, and is happy. Later, half frozen, she is taken to the hospital, where she dies. Posed by Lynette Griffon, Roy Holsted, H. Lonsdale, Harry Deshon, John Morris, Lillian Leighton, Winnifred Greenwood and Nellie Regan.

RELEASES.

LICENSED FILMS.

KALEM.
Feb. 12—"An American Invasion" (dramatic).
Feb. 14—"Far from Erin's Isle" (dramatic).
Feb. 16—"Caught in the Tolls" (dramatic).

LUBIN.
Feb. 10—"An Antique Ring" (dramatic).
Feb. 12—"The An Ill Wind that Blows No Good" (dramatic).
Feb. 14—"His Mistake" (dramatic).
Feb. 15—"Oversea Celebration" (educational).

MELIES.
Feb. 15—"Smiling Bob" (dramatic).
Feb. 22—"Melita's Ruse" (dramatic).

BIOGRAPH.
Feb. 12—"Billy's Stratagem" (dramatic).
Feb. 15—"The Mender of Nets" (dramatic).

CIN-ES.
(George Kleine)
Feb. 10—"Out of Tune" (comedy) (split reel).

Feb. 10—"Zoological Gardens in Rome" (educational) (split reel).
Feb. 13—"The Puppet Show" (dramatic).

Feb. 13—"Jenkins and the Donkey" (comedy) (split reel).
Feb. 17—"Darling" (comedy) (split reel).
Feb. 17—"Kerka Falls" (scenic) (split reel).

EDISON.
Feb. 10—"The City of Denver" (scenic) (split reel).
Feb. 10—"Von Weber's Last Waltz" (dramatic) (split reel).

Feb. 13—"His Daughter" (dramatic).
Feb. 14—"Hogan's Alley" (comedy).
Feb. 20—"The Nurse" (dramatic).

Feb. 20—"One Thousand Miles Through the Rockies" (scenic). "Everything Comes to Him Who Waits."
Feb. 23—"Children Who Labor" (dramatic).

Feb. 24—"N. Y. City, Street Cleaning" (descriptive). "The Lost Kitten."
Feb. 27—"How Motion Pictures Are Made and Shown" (descriptive).
Feb. 28—"My Double and How He Undid Me" (comedy).

March 1—"Tony's Oath of Vengeance" (dramatic).
March 2—"A Cowboy's Stratagem" (comedy). "The Jam Close" (comedy).

March 5—"Lost—Three Hours" (comedy).
March 6—"The Yarn of the Nancy Bell" (comedy).
March 8—"The Hair Apparent" (dramatic).

March 9—"N. Y. Poultry, Pigeon and Pet Stock Association" (educational).
March 12—"The Baby" (comedy).
March 13—"Her Poisoned Family" (comedy).
March 15—"For the Commonwealth" (dramatic).

INDEPENDENT FILMS.

AMERICAN.
Feb. 12—"Where Broadway Meets the Mountains" (Western drama).

CHAMPION.
Feb. 12—"Robt. G. Fowler, Transcontinental Aviator" (educational) (split reel).
Feb. 12—"Mr. Fiddle Reels" (comedy) (split reel).
Feb. 14—"For Her Father's Sake" (dramatic).

ECLAIR.
Feb. 13—"The Patriotic Sons" (dramatic).
Feb. 15—"Keeping An Eye on Father" (comedy).

IMP.
Feb. 10—"Who Wears Them?" (comedy). (split reel).
Feb. 10—"The Tea Industry in the United States" (industrial) (split reel).

Feb. 12—"Reflections from the Firelight" (dramatic).
Feb. 15—"Through the Flames" (dramatic).
Feb. 17—"Pushmobile Race in Savannah" (comedy) (split reel).

Feb. 17—"The Tables Turned" (comedy) (split reel).

EVERY ONE WANTS TO DO IT! WHAT? SING 'OH, YOU SATURDAY NIGHT' & 'THE RAG TIME BAND IN HARMONY HALL'

Two new hits, by ROGER LEWIS, writer of "Oceana Roll," and HENRI KLINKMANN.

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MAJESTIC.
Feb. 9—"Honor Thy Father" (dramatic).
Feb. 11—"Arresting Father" (comedy).
NEXTON.
Feb. 10—"I Never Said a Word" (comedy)
(split reel).
Feb. 10—"Lightwad Pays for a Dog" (com-
edy) (split reel).
RELIANCE.
Feb. 10—"Bedelia's Busy Morning" (comedy)
(split reel).
Feb. 10—"Natural History Subject" (split
reel).
REPUBLIC.
Feb. 10—"Mother's Old Armchair" (dra-
matic).
Feb. 11—"The Reckoning" (dramatic).
Feb. 17—"Human Nature" (comedy drama).
Feb. 18—"The Girl Who Waited" (dramatic).
REX.
Feb. 11—"Through Twisting Lanes" (dra-
matic).
TANHOUSE.
Feb. 13—"The Silent Witness" (dramatic).
Feb. 16—"Surelock Jones, Detective" (com-
edy).

NATIONAL FILMS.

FEB. 12.
Belmar—"Race for a Life."
Clarendon—"Dr. Bryan Pelle, etc."
Aquila—"Old Town of Piedmont."
Hopwix—"Jim, of the Mounted Police."
Hopwix—"Scoutmaster."
FEB. 13.
Wrytograph—"Dice of Death."
D. Biograph—"Heart of a Child."
D. Biograph—"Counterfeit Bank Note."
Hellas—"The Little Flower Girl."
FEB. 14.
Mohawk—"War Chief's Plot."
Latium—"Trainer's Revenge."
Mendia—"Views of Interlaken."
FEB. 15.
Washington—"Power of Gold."
Hopwix—"Tillie and the Fire-engine."
Hopwix—"Cigars and Nuts."
Film d'Art—"Rosamond."
FEB. 16.
Wrytograph—"At the Trail's End."
Clarendon—"Her Guardian."
Aquila—"Grape Harvest."
FEB. 17.
Oklahoma—"How Sir Percy Lost His Girl."
Bioscope—"Her Father's Will."
Savola—"In Later Life."
FEB. 18.
Arrowhead—"True Love."
Messter—"Our Country Cousin."
Comerio—"Over the Sea."

Oakland's New M. P. House.

A new photoplay house is to be erected by
L. H. and C. W. Stoll, at Telegraph Avenue
and Sycamore Street. The Stolls, while new
operators in Oakland, have made a great
specialty of high class photoplay houses in resi-
dence districts in other cities.

WANTED

For THE COWBOY GIRL, in Vaudeville

Good Looking Juvenile, Singing and Dancing Comedian, Large Character Man,
Small Knockabout Comedian, Man to play Mexican, also Man for Indian part.
All must sing and dance. Can use quartette for above parts. Piano player to lead. Ten
good looking, medium sized Chorus Girls. Show opens Mar. 11; rehearsals Feb. 22. Call,
wire or write, WILL KILROY, Room 30, Grand Opera House Building, Chicago.
("The Millionaire Kid," with Ray Raymond, is a knockout in vaudeville.)

KINEMACOLOR PICTURES AT NEW YORK

"The Durbar in Kinemacolor" will be pre-
sented at the New York Theatre, by arrange-
ment with Klaw & Erlanger, by the Kine-
macolor Co. of America, opening Feb. 19,
prior to Florenz Ziegfeld's entering into his
tenancy of the house as the Moulin Rouge,
with a permanent musical stock company.
The \$1.50 scale of prices will prevail during
the Durbar engagement. After the New York
engagement the Durbar will go on tour in
the first class theatres.
With the display of the ceremonial pic-
tures, the words and music of each ritual
will be reproduced.

COURT RULES IN FAVOR OF INDEPENDENTS.

In the decision handed down last week by
Judge Hand, of the United States District
Court for the Southern District of New York,
the suit of the Motion Picture Patents Co.
against the Independent Motion Picture Co.,
of America, was dismissed with costs.

The suit was started in February, 1910,
for infringement of the United States patent,
No. 707,934, issued to Woodville Latham, in
1902, for projecting kinetoscopes. The Mo-
tion Picture Patents Co. claimed that this
patent controlled all projecting machines and
cameras used by independent manufacturers
and exhibitors in America. In the opinion
of Judge Hand, the camera used by the in-
dependents is not an infringement of patent
No. 707,934.

WEBER AND FIELDS DINED.

The Friars, on Feb. 11, gave a dinner at
the Hotel Astor, in honor of the re-entry of
Joe Weber and Lew Fields into professional
partnership. About 1,200 members and their
guests, with their wives, relatives and friends
packed the ballroom, cheered and cheered
both of the old favorites and the different
remarks made by the speakers about them.

ACTRESS' MOTHER DIES.

Mrs. Ella Emerson, mother of Louise St.
Claire, the actress, died at her home, 3340
Flower Street, Chicago, Ill., on Feb. 8. She
was well known among the profession.

OPERA HOUSE LEASED.

Cohan & Harris have leased the Grand Opera
House, Chicago, Ill., and will present their
first attraction there early in March.

AT LIBERTY—Piano Player, transposer, fake,
read some; specialties, musical, characters, train
birds, work in acts. Strictly business; reliable med.
or vaudeville co. making week stand preferred.
Add. 1132 East Ave., Kalamazoo, Mich. P. S.—For
Sale, 32 in. XX Taylor Trunk, good condition, \$10
takes it.

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wants to complete company for Summer season,
under canvas. Agent, Comedians, Singers, Dancers,
Musicians, Novelty Acts. State very lowest and
all first letter. Olean, N. Y., until Feb. 25, after
that, Winter Quarters, Homer, N. Y.

PROGRESSIVE Prestidigitation, the best
book on conjuring. 25c. Circulars free. The H. Per-
cival Co., 105 Inman St., Dept. B, Cambridge, Mass.

WANTED—For Panama Medicine Co., Sketch
Team; also Single Comedian, to join in Northern
Illinois. All must play or fake organ. Give lowest
salary wanted, for week. Charles Medcalf, write.
Address DR. J. M. CONDON, Halbur, Iowa.

SAM R. SHEPARD, write me at once. "Im-
portant," mother and aunt both have died, left no
will, you are an heir to money and real estate.
OOLA P. HARGRAVE, Admrx. (for both estates).
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FOR SALE—Challenge Handcuff Act, Mai-
rag, Cross Escape, Cabinet Mystery, Mind Reading
Act, Comedy Magic Act; also 100 other tricks and
illusions. Circulars for STAMP. GEO. A. RICE,
4 Underwood St., Auburn, N. Y.

DR. H. C. BRACE WANTS A Man with
Moving Picture Machine and Films. One preferred
that understands calcium light, I will furnish gas,
or one with gas outfit. Let me know what you
have. Sure money. Small towns. Pleasant en-
gagement. Address Gibson's Vaudevillians, Keene
Valley, Essex County, N. Y.

WANTED—For Camella Oil Med. Co., two good
Sketch Teams, who are up in the med. business.
Must do singles and doubles, and one must play
piano; good wardrobe necessary; statesize and age;
sta call; work Iowa. For Sale—Three tents, stereo-
opticon and 15 sets song slides, also Galatea, cheap.
Dr. M. N. LaVere, Henderson, Knox Co., Ill.

AT LIBERTY—Comedy Sketch Team, man
and wife, change doubles for week; also single
trapeze, slack wire; both work in all acts. I do
B. F. comedy in acts, have experience, with ward-
robe. Reliable managers who can send tickets,
address Ed. Henderson, Gen. Del. Newcastle Ind.

WANTED—Song and Dance Comedian for
Gen. Bus. Woman that can do specialties. Other
repertoire people write. State all in first letter.
W. J. Whittington, Chelsea, Okla., Feb. 12 and
week; Catoosa, Okla., Feb. 19 and week. P. S.—
As per Frank Sylvester, Field Stock Co.

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can dance or play, or anything except silent acts.
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MELODY MAKES IT A
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Manager "Candy Girl" Co., Feb. 19, Manistique, Mich.; 21 Escanaba, 28 Norway, 25 Green Bay, Wis.

2 SENSATIONAL SONG SENSATIONS! 2

THE CHICKEN RAG

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LORD HAVE MERCY ON A MARRIED MAN

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Deaths in the Profession

WITH FONDEST MEMORIES OF
MY HUSBAND
BILLY ARNOLD
Who passed away Feb. 14, 1911
LIDA G. ARNOLD

JOHN B. DORIS, Feb. 6.
TED D. MARKS, Feb. 9.
ALBERT R. PARKES, Feb. 8.
JAMES WARD.
GEORGE L. STOUT, Feb. 5.
WM. LA RUE SR., Jan. 12.
MRS. C. EUGENE YARNELL, Feb. 2.
JAMES A. DUNN, Feb. 6.
L. H. WILLARD.
BERNARD STEELS, Feb. 4.
ALEX. H. STUART, Feb. 11.
MRS. FANNY GONZALEZ, Feb. 7.
Obituary notices of the above will appear
next week.

TO OUR READERS.

ON ACCOUNT OF THE HOLIDAY
AND OF THE ISSUING OF THIS
SPECIAL NUMBER, WE ARE
OBLIGED TO GO TO PRESS
EARLIER THAN USUAL. ALL
OUR REGULAR DEPARTMENTS
ARE REPRESENTED, BUT A
NUMBER OF REVIEWS, CON-
TRIBUTIONS AND ADVERTISE-
MENTS HAD TO BE OMITTED.
NEW ACTS OF THE WEEK
WILL BE REVIEWED NEXT
WEEK. THE EDITOR.

MISS GREY IN VAUDEVILLE.

Katherine Grey will make her first appear-
ance in vaudeville on March 4, at the Palace
Theatre, Chicago, where she will be seen in a
one act play by McKee Rankin, called "The
Wages of Sin." Her tour will include the
entire Orpheum circuit.

ACTORS MARRY.

Ray Dodge and Agnes Richter, both mem-
bers of the Winter Garden Co., New York,
were married on Feb. 11, by Alderman Smith.

Shipp Show in South America.

Johnny Judge, with the Shipp Show, writes
from San Salvador, Jan. 17, that the show
is doing excellent business, doing even better
than last season. They were booked to go from
there to Costa Rica about Feb. 1, and then
to Panama and the South American contin-
ent for a two years' tour. The Lowande
Family are also with the show.

Geo. H. Degnon Off Again.

Geo. H. Degnon, of Miller Bros. & Arling-
ton's 101 Ranch Show, will take spring trip
to the show's winter quarters at Venice, Cal.
Mr. Degnon will be gone several weeks.

JACK PHILLIPS writes: "I will have the
band with Downie & Wheeler's World's Best
Show next season."

GEORGE BURTON, advance agent for the
past seven years with F. E. Griswold's show,
has signed for the advance of Fred Elser's
Wagon Shows the coming season.

THOS. A. EDISON has nearly completed his
talking picture contrivance, and it will soon
be ready for public showing.

The roof of the Lipin Theatre, New York,
was damaged by fire Saturday evening, 10,
during the performance. The audience was
quietly dismissed by Manager Mints, an-
nouncing that the leading lady was suddenly
taken ill.

COHAN and HARRIS will start out another
"Cohan 666" company, to play Chicago.
Douglas Fairbanks is slated for the cast.

PHILIP OTT filed a voluntary petition in
bankruptcy at Boston, on Feb. 10.

MRS. FISKE will present "Lady Patricia"
at the Empire, New York, Feb. 19.

Geo. W. LEDEBETTER tied up the receipts of
the Theatre, Chicago, on a claim
against Rube Welch, for "The Happiest Night
of His Life."

WILL KILBOY will put out "The Cowboy
Girl" in vaudeville. His "Millennaire Kid,"
with Ray Raymond, in vaudeville, is said to
be a knockout.

M. B. LEAVITT's book, "Fifty Years in The-
atrical Management," will be out Feb. 20. It
is a beautifully compiled volume, and should
be in the library of every manager.

THE NEW ROBINSON THEATRE, Cincinnati,
O., was ordered closed by the mayor Feb. 10,
until it is remodeled to conform with the
building laws of that city.

RANKIN D. JONES, of Cincinnati, recog-
nized as a national expert on theatrical law,
died at his home, of apoplexy, Feb. 6. Two
years ago he suffered a slight stroke, and
he never fully recovered. On the day of his
death he was in conference with James E.
Fennedy, whose attorney he had been for
years. He was the legal representative of
the Empire circuit. Mr. Jones was a native
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Anglin, Margaret (Louis Netherole, mgr.)—N. Y. City 12, indefinite.
Allen, Viola—Lieber & Co.'s—Boston, Mass., 12, indefinite.
Arliss, George—Lieber & Co.'s—N. Y. City 12, indefinite.
Academy of Music Stock (Samuel F. Kingston, mgr.)—N. Y. City 12, indefinite.
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American Stock (O. G. Milligan, mgr.)—Spokane, Wash., 12, indefinite.
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"Alma, Where Do You Live?"—Jos. M. Weber's—Burlington, N. J., 12-17.
"At Sunrise"—Darrell H. Lyall's—Wyoming, Ill., 14, Galva 15, Princeton 16, Geneseo 17, Rock Island 18, Wapello, Ia., 19, Winfield 20, Hedrick 21, Okaloosa 22, New Sharon 23, Marshtown 24.
"At Old Harvard" (F. W. Talbot, mgr.)—Akron, O., 15-17.
"Arrival of Kitty" (H. N. Veasey, mgr.)—At-
lanta, Ga., 12-17.
"The Grapes of Wrath"—Milwaukee, Wis., 12-17.
Barrymore, Ethel—Charles Frohman's—N. Y. City 12-24.
Blanche Bates—David Belasco's—Cincinnati, O., 12-17, Columbus 19, 20, Toledo 21, Detroit, Mich., 22-24.
Billie Burke—Charles Frohman's—St. Louis, Mo., 12-17, Chicago, Ill., 19-March 2.
Blinn, Hobbrook—Wm. A. Brady's, Ltd.—Newark, N. J., 12-17.
Brian, Donald—Charles Frohman's—Chicago, Ill., 12-24.
Bernard, Sam—Sam S. & Lee Shubert's—N. Y. City 12-17.
Blair, Eugene—Stair & Nicolai's—Paterson, N. J., 12-17, Jersey City 19-24.
Bailey and Austin (Bailey & Fitzgerald, mgrs.)—Austin, Tex., 14, Waco 15, Dallas 16, 17, Fort Worth 19, Oklahoma City 20, 21, Tulsa 22, Bartlesville 23, Coffeyville, Kan., 24.
Boston Grand Opera (Henry Russell, mgr.)—Boston, Mass., 12, indefinite.
Bessie, Jack (Jas. D. Frodoole, mgr.)—Ottumwa, Ia., 12-17, Washington 19-24.
Blaney-Spooner Stock (Blaney-Spooner Amuse. Co., mgrs.)—Philadelphia, Pa., 12, indefinite.
Bishop, Chester, Stock (D. G. Hartman, mgr.)—Grand Rapids, Mich., 12, indefinite.
Bishop Stock (H. W. Bishop, mgr.)—Oakland, Cal., 12, indefinite.
Bergen's Players (Thurlof Bergen, mgr.)—St. Paul, Minn., 12, indefinite.
Black Patti Musical Comedy (R. Voelkel, mgr.)—Chicago, Ill., 14, Florence 15, Darlington 16, Sumter 17, Orangeburg 19, Columbia 20, Charlotte, N. C., 21, Greenville 22, Asheville 23, Salisbury 24.
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Carter, Mrs. Leslie—John Cort's—Los Angeles, Cal., 12-17, San Diego 19, 20, San Bernardino 21, Riverside 22, Pasadena 23, Bakersfield 24.
Charles Cherry—Daniel Frohman's—Chicago, Ill., 12, indefinite.
Carle, Richard—Frazee & Lederer's—Nortfolk, Va., 14, 15, Staunton 16, Charleston, W. Va., 17, Huntington 19, Portsmouth 20, Newark 21, Kenneville 22, Parkersburg, W. Va., 23, Wheeling 24.
Croeman, Henrietta (Maurice Campbell, mgr.)—Columbia, S. C., 19.
Cahill, Marie—D. V. Arthur's—N. Y. City 12, indefinite.
Cohan, Geo. M.—Cohan & Harris'—N. Y. City 12, indefinite.
Oathrine Countess—Stair & Havlin's—Indianapolis, Ind., 12-14, Fort Wayne 15-17, Chicago, Ill., 19-24.
Clifford, Billy (Bob Le Roy, mgr.)—Bay City, Tex., 14, Houston 15, Galveston 16, Beaumont 17, Lake Charles, La., 18, Jennings 19, La Fayette 21, Baton Rouge 22, Alexandria 23, Monroe 24, 25.
Chauncey-Kelley (Fred C. Chauncey, mgr.)—Penn Yan, N. Y., 12-17.
Chase-Lister Theatre, Northern (Glenn F. Chase, mgr.)—Cody, Wyo., 12-17, Roundup 19-24.
Colonial Stock (Cortland Hopkine, mgr.)—Wolfeboro, N. H., 12-14, Kennebunk 15-17, Canning 19, Middleton 20, 21, Bridgetown 22-24.
Cornell-Price Players (Cornell & Price, mgrs.)—Ypsilanti, Mich., 12-17, Hillsdale 19-24.
Coburn Players—Flinn, 14.
Carlson Sisters Players (Varney & Montgomery, mgrs.)—Laurinburg, N. C., 12-17, Hickory 19-24.
Crescent Stock (P. G. Williams, mgr.)—Brooklyn, N. Y., 12, indefinite.
Colonial Players—Sidney Toler, mgr.)—Indianapolis, Ind., 12, indefinite.
Colonial Musical Comedy (Chas. Van Dyne, mgr.)—Elmira, N. Y., 12, indefinite.
Chicago Grand Opera (Andreas Dippel, mgr.)—Mass., 12, indefinite.
"Concert, The"—David Belasco's—Philadelphia, Pa., 12-March 2.
"Commuters, The"—Henry B. Harris'—Philadelphia, Pa., 12, Rochester 15, 16, 17, 18, 19, 20, 21, 22, 23, 24.
"Cat and the Fiddle"—Chas. A. Loder and Co.—Scranton, Pa., 14, Lansford 15, M. City 16, Pottsville 19, Easton 22, Trenton, 23, 24.
"Country Boy, A"—Henry B. Harris'—Boston, Mass., 12, indefinite.
"Country Boy, A"—Henry B. Harris'—Menominee, Mich., 14, Fond du Lac, Wis., 15, Aurora, Ill., 16, Madison, Wis., 17, Joliet, Ill., 18, La Salle 19, Ottawa 20, Streator 21, Galesburg 22, Peoria 23, 24.
"Country Boy, A"—Henry B. Harris' (W. M. Hale, mgr.)—Fremont, O., 14, Bellefontaine 15, Xenia 16, Lexington, Ky., 17, Georgetown 19, Frankfort 20, Paris 21, Mayville 23, Portsmouth, O., 22, Ironton 24.
"Cow and the Moon"—Chas. A. Seillon's (John Strenach Jr., mgr.)—Henderson, N. C., 14, Raleigh 15, Fayetteville 16, Florence, S. C., 17, Charleston 19, Augusta, Ga., 20, Columbia, S. C., 21, Sumter 22, Spartanburg 23, Greenville 24.
"Checkers" (Moxon & De Milt, mgrs.)—Kansas City, Mo., 11-17, Joplin 18, Tulsa, Okla., 19, Muskogee 20, McAlester 21, Oklahoma 22, Fort Worth, Tex., 23, Dallas 24.
"Casey Jones," Eastern—Merle H. Norton's—Arcanum, O., 14, Tipppecanoe 15, St. Paris 16, Xenia 17, Lebanon 19, Wilmington 20, Sabina 21, Jackson 22, McArthur 23, New Straitsville 24.
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"Casey Jones," Southern—Robert A. Neff, mgr.)—Clarksville, Ark., 14, Dardanelle 15, Russellville 16, Little Rock 17, Morrilton 19, Conway 20, Stuttgart 21, Des Arc 22, Searcy 23.
"Chorus Lady" (Arthur Aylesworth, mgr.)—Greenwood Springs, Colo., 14, Grand Junction 15, Provo, U. T., 16, Richfield 17, Mantoloking 20, 21, Springfield 22, Bingham Canyon 23.
"Chocolate Soldier"—F. C. Whitney's—N. Y. City 12-17.
"Chocolate Soldier"—F. C. Whitney's—Seattle, Wash., 12-17.
"Chocolate Soldier"—F. C. Whitney's—Burlington, Ia., 15, Cedar Rapids 20.
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"Fantasma" (Edwin Warner, mgr.)—Cincinnati, O., 12-17, Fort Wayne, Ind., 18-21, Kalamazoo, Mich., 22-24.
"Folk from Vermont" (F. P. Packer, mgr.)—Sisseton, S. Dak., 14, Milbank 15, Ortonville, Minn., 16, Montevideo 17, Madison 19, Watertown, S. Dak., 20, Redfield 21, Huron 22, Millersburg 23, Pierre 24.
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Gordon, Kitty—Jos. M. Gaites'—Brooklyn, N. Y., 12-17.
Graham, Oscar—Abilene, Tex., 14, Sweetwater, 15, Anson 16, Hamlin 17.
Glaser, Vaughan (W. B. Garry, mgr.)—Cleveland, O., 12, indefinite.
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Gotham Stock (F. G. Williams, mgr.)—Brooklyn, N. Y., 12, indefinite.
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LIST

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Hicksville, O. 14, Defiance 15, Ottawa 16, Sidney, George (Frank Whitebeck, mgr.)—Salt Lake City U. 11-13, Prov. 15, Springfield 10, Grand Junction, Colo. 17, Leadville 18, Salida 19, Wagon Wheel 20, Bowling Green 20, Napoleon 22, Wausau 24.

"Woman, The"—David Belasco's—Chicago, Ill., 12 indefinite.
 "Way Down East"—Wm. A. Brady's—New-

"Missouri Girl."—Western-Norton & Smith's—Encampment, Wyo., 14. Rawlins 15, Superior 16, Dock Springs 17, Kemmerer 18, Cumberland 19, Hammond 20, Geneva River 21, Morgan, W. 22, Erie City 23, Coalville 24.

"Mutt and Jeff"—Gus Hill's—Cleveland, O. 12-17.

"Mutt and Jeff"—Gus Hill's—Davenport, Ia., 14, St. Paul, Minn., 18-24.

"My Friend From Dixie"—Akron, O. 12-14.

Nasimova, Mme. Alla—Charles Frohman's—Boston, Mass., 12-24.

North Bros. Stock (The "Sport")—North, mgr.—Wichita, Kan., 12, indefinite.

North Bros. Stock (F. C. North, mgr.)—Oklahoma, Okla., 12, indefinite.

"Never Homes, The"—Lewis Fields—Philadelphia, 12-24.

"Newlyweds and Their Baby."—Eastern—Leffler-Bratton Co.'s—Shelbyville, Ind., 14, Anderson 15, Wabash 16, Huntington 17, Detroit, Mich., 18-24.

"Newlyweds and Their Baby."—Western—Leffler-Bratton Co.'s—Beaumont, Tex., 14, Houston 15, El Paso 17, 18, Douglas, Ariz., 19, Bixbee 20, Tucson 21, San Bernardino, Cal., 22, San Diego 23, 24.

"Nighty Marietta"—Oscar Hammerstein's—Cedar Rapids, Ia., 17.

Olcott, Chauncey (Augustus Pittou, mgr.)—N. Y. City 12-24.

O'Hara, Fluke (Bert E. Irwin, mgr.)—Cedar Rapids, Ia., 12, indefinite.

Orpheum Stock (Grant Lafayette, mgr.)—Philadelphia, Pa., 12, indefinite.

Olympic Theatre Stock (Walter Woods, mgr.)—Cincinnati, O., 12, indefinite.

Orpheum Players (J. M. Allison, mgr.)—Cincinnati, O., 12, indefinite.

"Officer 666"—Cohan & Harris—N. Y. City 12, indefinite.

"Old Homestead" (Frank Thompson, mgr.)—Dayton, O., 12-14, Springfield 15-17, Dayton, O., 22-24.

"Our Village Postmaster"—Perry's (Chas. B. Mills, mgr.)—Humboldt, Kan., 14, Madison 15, Strong 16, Council Grove 17, Erie 19, Heri-20, Pembury 21, Canton 22, Marion 23, Solomon 24.

"Our New Minister" (Harriman & Hamilton, mgrs.)—Omaha, N. Y., 18, Cortland 17.

"Over Night"—Wm. A. Brady's—Newark, N. J., 12-24.

Poynter, Beulah—Burt & Nicolai's (H. J. Jackson, mgr.)—Washington, D. C., 12-17, West Chester, Pa., 19, Camden, N. J., 20, 21, Paterson 24.

Payton Stock (Corse Payton, mgr.)—Brooklyn, N. Y., 12, indefinite.

Payton Stock (Corse Payton, mgr.)—Newark, N. J., 12, indefinite.

Payton Stock (Four Charles Pickett, mgr.)—Fort Lauderdale, Fla., 14-17.

Perry's Players—Glaze Bay, N. S., Can., 12-17.

"Pink Lady"—Klaw & Erlanger's—Boston, Mass., 12, indefinite.

"Pink Lady"—Klaw & Erlanger's—Memphis, Tenn., 14, Jeplin, Mo., 16, Wichita, Kan., 17, Kansas City, Mo., 18-24.

"Pansers By"—Charles Frohman's—Chicago, Ill., 12-13-24.

"Pomander Walk"—Liebler & Co.'s—Philadelphia, Pa., 12-17.

"Pinafore"—Shubert-Brady's—Baltimore, Md., 12-17, Washington, D. C., 19-24.

19, Canon City 20, Pueblo 21, Victor 22, Colorado Springs 23, Boulder 24.

Smart Set, No. 1 (Charles E. Barton, mgr.)—St. Mary, O., 14, Akron, Ind., 15, Chambersville 16, Richmond 17, Louisville, Ky., 18-23.

Spooner, Ocell (Blaney-Spooner Amuse. Co., mgrs.)—N. Y. City 12, indefinite.

Strong, Avery (Monte Thompson, mgr.)—Salem, Mass., 12, indefinite.

Shannon Stock (Harry Shannon, mgr.)—Decatur, Ind., 12-17.

Southern Stock (Harry Stubb, mgr.)—Columbus, Ga., 12, indefinite.

Standard Stock (F. Stein, mgr.)—Philadelphia, Pa., 12, indefinite.

Stanford & Western Players—Elmira, N. Y., 12, indefinite.

"Spring Maid"—Werba & Luescher's—Auburn, N. Y., 14, Geneva 15, Elmira 16, Ithaca 17, Binghamton 19, Williamsport 20, Richmond, Va., 21, 22, Norfolk 23, 24.

"Smuturn" (Winthrop Ames, mgr.)—N. Y. City 12, indefinite.

"Smuturn"—Eastern—Wagenhals & Kemper's—Springfield, Mass., 14, Pittsfield 15, Fitchburg 16, Haverhill 17, Salem 19, Lowell 20, Lawrence 21, Portland, Me., 23, 24.

"Seven Days" Coast—Wagenhals & Kemper's—Fremont, Ill., 14, Rockford 15, Dixon 16, Beloit 17, Wis., 17, Madison 18.

"Servant in the House, The"—Gaskell & MacVitty's (Harry Mack, mgr.)—Albama, Ia., 14, Hammond 15, Wells, Mich., 16, Detroit 17, 18, Wm. Um 18, Fairmont 19, Blue Earth 20, Winnebago 21, Cedar Falls, Ia., 22, Independence 23, Dubuque 24.

"Servant in the House, The"—Hamilton, Ont., Can., 16, 17.

"Sweetest Girl in Paris"—Mort H. Slinger's—Springfield, O., 14.

"St. Elmo"—Vaughan Glaser's—Evansville, Ind., 12-14, Alton, Ill., 17, St. Louis, Mo., 18-24.

"Silver Thread"—Richard J. Jose's (Wm. Proctor, mgr.)—Chattanooga, Tenn., 12-17, Knoxville 19-24.

"School Days"—Stair & Havlin's (A. W. Herman, mgr.)—Fort Wayne, Ind., 12-14, Kalamazoo, Mich., 15-17, Grand Rapids 18, 19.

"Stumped"—G. Delanney's—Hamilton, Ont., Can., 12-14.

"Sis Perkins"—C. Jay Smith's (Eddie Delaney, mgr.)—Glen Campbell, Pa., 14, Hastings 15, Barnes 16, Astoria 17, Kootenai 19, Clear Lake 20, Curranville 21, Reynoldsville 22, Du Bois 23, Panxutawney 24.

"Sapho"—Baltimore, Md., 12-17.

"Sixteenth Commandment"—Oscar Rapids, Ia., 16-17.

"Sunny South"—J. C. Rockwell's—Fowler, Mich., 14, Ovid 15, St. Johns 16, Belding 19, Greenville 20, Stanton 21, Ithaca 22, Alma 23, Mt. Pleasant 24.

Thurston (Dudley McAdow, mgr.)—Minneapolis, Minn., Indianapolis, Ind., 19-24.

Trentini, Mme. Emma—Oscar Hammerstein's—Newark, N. J., 10-24.

Tempest Stock (J. L. Tempest, mgr.)—Huntingdon, Pa., 12-17, Kittanning 18-24.

Thompson, Maud (Monte Thompson, mgr.)—Brooklyn, Mass., 12, indefinite.

Teal, Raymond, Musical Comedy (Frank Wolf, mgr.)—Reno, Nev., 12-17.

"Talker, The"—Henry B. Harris—N. Y. City 12, indefinite.

"Trail of the Lonesome Pine"—Klaw & Erlanger's—N. Y. City 12, indefinite.

"Town Talk"—O. E. Wee's (Louis Lytton, mgr.)

ark, N. J., 12-17, Boston, Mass., 19-March 9.

"Wedding Trip"—The Shuberts—Boston, Mass., 12-17.

"White Squaw"—Louis F. Werba's—Buffalo, N. Y., 12-17, Akron, O., 22-24.

"Wolf, The"—Oscar Rapids, Ia., 18.

WHEEL BURLESQUE SHOWS.

Columbia—Eastern.

Al. Reeves' Beauty Show—Hurtig & Seamon's, New York, 12-17, Murray Hill, New York, 19-24.

Belham Show (Jack Singer, mgr.)—Gayety, Mt. Vernon, 12-17, Gayety, Omaha, 18-24.

Bellies of the Boulevard (Fred McAllister, mgr.)—Lay off week of 12-17, Casino, Boston, 19-24.

Big Banner Show (Gallagher & Shean, mgrs.)—Milwaukee, Springfield, 12-14, Franklin Square, Worcester, 15-17, Westminster, Providence, 19-24.

Big Gayety Show (Phil Paulscaft, mgr.)—Gayety, Kansas City, 12-17, Gayety, St. Louis, 18-24.

Bon Tom (George Burns, mgr.)—Gayety, Pittsburgh 12-17, Empire, Cleveland, 18-24.

Bowery Burlesques (Manny Rosenthal, mgr.)—Gayety, Washington, 12-17, Gayety, Pittsburgh, 19-24.

College Girls (Chas. Foreman, mgr.)—Gayety, Brooklyn, 12-17, Olympic, New York, 19-24.

Columbia Burlesques (Frank Burns, mgr.)—Olympic, New York, 12-17, Gayety, Philadelphia, 19-24.

Crackers Jacks (Harry Leon, mgr.)—Empire, New York, 12-17, Empire, Toledo, 18-24.

Dreamland Burlesques (Isay Grodz, mgr.)—Empire, Toledo, 12-17, Star and Garter, Chicago, 18-24.

Ginger Girls (Geo. H. Harris, mgr.)—New Lyceum, St. Joseph, 12-14, Gayety, Kansas City, 18-24.

Girls From Happyland (E. W. Chipman, mgr.)—Garden, Buffalo, 12-17, Corinthian, Rochester, 19-24.

Goloso, Crook (James Fulton, mgr.)—Columbia, Chicago, 12-17, Gayety, Milwaukee, 18-24.

Harry Hastings' Show—Corinthian, Rochester, 12-17, Mohawk, Schenectady, 19-21, Empire, Albany, 22-24.

Hooeymoo—Girls (Al. Rich's Producing Co., mgrs.)—Gayety, Omaha, 12-17, New Lyceum, St. Joseph, 18-21.

Jersey Lilies (Wm. Jennings, mgr.)—Empire, Hoboken, 12-17, Hurtig & Seamon's, New York, 19-24.

Knickerbockers (Louis Robie, mgr.)—Star, Brooklyn, 12-17, Gayety, Newark, 19-24.

Love Masters (Dave Guran, mgr.)—Gayety, Philadelphia, 12-17, Star, Brooklyn, 19-24.

Merry Men (L. E. Kray, mgr.)—Olympic, Philadelphia, 12-17, Gayety, Baltimore, 19-21.

Midnight Maidens (W. S. Clark, mgr.)—Westminster, Providence, 12-17, Gayety, Boston, 19-24.

Painting the Town (J. Glines, mgr.)—Casino, Boston, 12-17, Empire, Albany, 19-21, Mohawk, Schenectady, 22-24.

Passing Parade (Moe Messing, mgr.)—Gayety, Toledo, 12-17, Garden, Buffalo, 19-24.

Queen of Bohemia (Phil Isaac, mgr.)—Gayety, Milwaukee, 12-17, Gayety, Minneapolis, 18-24.

Queens of the Jardin de Paris (Joe Howard, mgr.)—Star and Garter, Chicago, 12-17, Gayety, Detroit, 18-24.

Robinson Crusoe Girls (Ed. Davidson, mgr.)—Columbia, New York, 12-17, Casino, Philadelphia, 19-24.

Rose Syrdell's London Belle (W. S. Campbell

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ROUTE LIST. Vaudeville Route List.

Supplemental List—Received Too Late for Classification.

Bowditch Stock (A. N. Bowditch, mgr.)—Portage, Pa., 15-17, Saxton 19-21, Hopewell 22-24.
Bernard, Sam—Sam S. & Lee Shuberts—Brooklyn, N. Y., 19-24.
Breckenridge Stock (Charles Breckenridge, mgr.)—Guthrie Center, Ia., 12-17.
"Blue Bird"—Lebler & Co.'s—Pittsburgh, Pa., 12-17.
"Bohemian Girl" (Milton & Sargent Aborn, mgrs.)—Pittsburgh, Pa., 19-24.
"Baby Mine"—Wm. A. Brady's, Ltd.—Fall River, Mass., 19.
Coburn Players—Jackson, Mich., 17.
"Checkers" (Moxon & De Milt, mgrs.)—Corrections—Kansas City, Mo., 12-17. All dates following Kansas City in the Route List have been cancelled.
De Angelis, Jefferson (Welch & Aarons, mgrs.)—Brooklyn, N. Y., 19-24.
Dockett's, Low, Minstrels (O. F. Hodge, mgr.)—N. Y. City 19-24.
Dante's "Inferno" Moving Pictures—Decatur, Ill., 15-17.
"Deep Purple"—Liebler & Co.'s—Oakland, Cal., 12-17.
Eltinge, Julian—A. H. Woods—Detroit, Mich., 12-17.
Evans, George, Honey Boy Minstrels—Washington, D. C., 19-24.
"Everyman's Daughter"—Bowland & Clifford's—Detroit, Mich., 12-17.
"East Lynne"—Logansport, Ind., 16.
Field's, A. G. (Edward Conard, mgr.)—Meadville, Pa., 18, Sharon 20, Canton, O., 21, New Philadelphia 22, Zanesville 23, Newark 24.
Georgia Troubadours (Wm. McCabe, mgr.)—Corrections—La Crosse, Kan., 14, Lyons 15, Marquette 18, Saline 17, St. Marys 18, Wamego 19, St. George 20, Council Grove 21, Herington 22, Chapman 23, Delphos 24.
Hoffmann, Gertrude and the Imperial Russian Dancers—The Shuberts—Utica, N. Y., 14, Albany 15, 17.
Hall's Associate Players (Eugene J. Hall, mgr.)—Jackson, Mich., 19-24.
Hillman's Ideal Stock (Frank Manning, mgr.)—Seward, Neb., 19-21, Beaver Crossing 22-24.
High Flyers Burlesques—Gale, Albany, 12-17.
Hendley's Moving Pictures—Altoona, Pa., 15.
Irwin, May (Elsfeldt & Anhalt, mgrs.)—Erie, Pa., 15.
Knickerbocker Stock—Logansport, Ind., 12-17.
"Kiss Waltz"—Sam S. & Lee Shuberts—Detroit, Mich., 12-17.
Lambardi Grand Opera—Omaha, Neb., 19-24.
La Roy Stock (H. La Roy, mgr.)—Spencer, W. Va., 12-17, Holden 19-24.
Montreal Stock (H. Q. Brooks, mgr.)—Montreal, Can., 19-March 30.
Murdoch Bros. Comedians (Al Murdoch, mgr.)—Mattawamkeag, Me., 12-17.
Mason, John—Sam S. & Lee Shuberts—Brooklyn, N. Y., 19-24.
"Million"—Henry W. Savage's—N. Y. City 19-24.
"Pink Lady"—Klaw & Erlanger's—Chicago, Ill., 18, indefinite.
"Paid in Full"—Wagmehals & Kemper's—Sumter, S. C., 15.
"Rebecca of Sunnybrook Farm" (Joseph Brooks, mgr.)—Denver, Colo., 12-17.
"Rescue", The, No. 1—Bowland & Clifford's, Inc. (Frank Hurst, mgr.)—Batesville, Ark., 19, Walnut Ridge 20, Jonesboro 21, Paragould 22, Kennett, Mo., 23.
Scott, Cyril—Wm. A. Brady's—Albany, N. Y., 12-14.
Sylvia, Marguerite—A. H. Woods—Pittsburgh, Pa., 19-24.
"Storm, The"—Utica, N. Y., 17.
Stockford Players—Constantine, Mich., 12-17.
Sheehan Opera (Joseph Sheehan, mgr.)—Okla-homa, Okla., 14, 15.
"Sweetest Girl in Paris"—Mort H. Singer's—Altoona, Pa., 22.
"Through Death Valley"—Louisville, Ky., 12-17.
"Third Degree"—Western—United Play Co.'s—Omaha, Neb., 10, 17.
Wininger, Frank—Fort Madison, Ia., 12-14, Carthage, Ill., 15-17, Jacksonville 19-21, Beardstown 22-24.
Wolf Opera (Wm. Wolf, mgr.)—Lynn, Mass., 12, indefinite.
"White Slave"—Washington, D. C., 19-24.

NOTICE—When no date is given, the week of Feb. 12-17 is represented.

Abbott & White, Orpheum, Minneapolis.
Adonis, Hipp., Cleveland; Temple, Hamilton, Can., 19-24.
Adams & Gahl, Orpheum, So. Bend, Ind.; Valetas, Terre Haute, 19-24.
Adair & Dahn, Alhambra, N. Y. C.; Maryland, Baltimore, 19-24.
Aeroplane Girls, Pol's, Scranton, Pa.
Abeart, Chas. Troupe, Colonial, Norfolk, Va.; Maryland, Baltimore, 19-24.
Alvin & Kenny, Orpheum, St. Paul, Minn.; Orpheum, Duluth, 19-24.
Alma, Empress, Milwaukee; Unique, Minneapolis, 18-24.
Alpine Troupe, Orpheum, Oakland, Cal., 12-24.
Alpha Troupe, Empress, Cincinnati.
Alamo Trio, Wm. Penn, Phila.
Alvin Bros., Plaza, N. Y. C.
Albert's Polar Bears, Keith's, Boston.
Allen & Fringle, Orpheum, Boston.
Alexander, Mannel, & Co., Family, LaFayette, Ind.
Alberto, Australian, Hopkins, Louisville.
American "Gypsies" Quartette, Haymarket, Chicago; Lyda, Chicago, 19-24.
American Dancers (6), Keith's, Cincinnati.
Amato, Minnie, & Co., Keith's, Portland, Me.
American Trio, Priscilla, Cleveland.
"Antique Girl, The," Alhambra, N. Y. C.
Andale's Animals, New Sun, Springfield, O.
Arnold, Glenn, Palm Garden, Manitowoc, Wis., 12-24.
Arlington Four, Orpheum, Des Moines, Ia.; Orpheum, Madison, Wis., 18-24.
Armas (5), Majestic, San Antonio, Tex.; Majestic, Little Rock, Ark., 19-24.
Arco, Nat. Troupe, Keith's, Phila.
Armstrong, Harrison, Players, Savoy, Fall River, Mass.
Arman & Arman, Hipp., Utica, N. Y.
Arkafon Orchestra, Orpheum, Oakland, Cal.

Berrens, The Chase's, Washington.
Belfords (7), Orpheum, New Orleans.
Big City Four, Hipp., Cleveland, O.; Keith's, Columbus, 19-24.
Billy, Little, Orpheum, Bkln.
Bison City Four, Pol's, Springfield, Mass.
Blondell, Ed., & Co., Hipp., Cleveland.
Blondin, Daisy, Troupe, Gastonia, N. C.
Blank Family, Keith's, Indianapolis.
Boyes, Richard B., Roselle Stock, St. Louis.
Boles (4), Central, Chemnitz, Ger., 12-29.
Boerum, Mattie, Wilson, Chicago; Decatur, Ill., 19-24.
Bonhart Troupe, Empress, St. Paul.
Bohemian Singers (5), Pol's, Springfield, Mass.
Bob & Tip Trio, Orpheum, Omaha, Neb.
Bowers, Walters & Crocker, Keith's, Louisville; Columbia, Cincinnati, 19-24.
Bordeaux, Lillian, Olympia, Lynn, Mass.
Bowen, Art, Jacques, Waterbury, Conn.
Broad, Billy, Moss Tour, England.
Bradna & Derrick, Trenton, N. J.; Pol's, Chicago, 19-24.
Brice & King, Bushwick, Bkln.
Brown Bros. (6), Columbia, St. Louis; Majestic, Chicago, 19-24.
Brooks, Frank, A. O. H., Oshkosh, Can., 15-17; G. O. H., Lindsay, 19-21; G. O. H., Peterboro, 22-24.
Brown & Foster, Rowland, Wilkesburg, Pa., 15-17; Harris', Pittsburgh, 19-24.
Brooks, Orpheum, Paul.
Brown & Brown, Monticello, Jersey City, 15-17.
Brook & Duffett, Harris', Detroit.
Brecht, Baker, Denver, Col.
Bridamont, Orpheum, Altoona, Pa.
Brandt, Rem, Pol's, Scranton, Pa.
Brantford, Tom, Plaza, Springfield, Mass.
Bush, Frank, Bushwick, Bkln.
Burke, John & Mae, Proctor's, Newark.
Burkes, Jurgling, Orpheum, Denver, Col.
Burt, Harriet, Temple, Detroit.
Buck Bros., Savoy, Fall River, Mass.
Byrons (6), Musical, New Sun, Springfield, O.
Carus, Emma, Colonial, N. Y. C.
Carney Bros., 5th Ave., N. Y. C.
Carson, Jas. B., Winter Garden, N. Y. C.
Casey & Smith, Hudson, Union Hill, N. J.

Crouch & Welch, Orpheum, Memphis, Tenn.
Crawford, Prof. A. & S., Boston.
Crollins, Richard, & Co., Orpheum, Minneapolis.
Cullen, Jas., Hipp., Cleveland.
Cummings & Gladden, Keith's, Louisville.
Daly & O'Brien, Palladium, London, Eng.
Dale, Josh, Keith's, Portland, Me.
D'Armond & Carter, Hipp., Cleveland.

MISS LOUIE DACRE

STRENGTHENING SHOWS

Day & Guilford, Monticello, Jersey City, 15-17.
Dawson, Ell, So. Bend, Ind.
Dare Bros., Orpheum, Montreal, Can.
Dartmouth, Claude, & Co., Majestic, Chicago.
Darrow, Jane, & Co., Nickel, Lawrence, Mass., 15-17.
Darnley, Grace, Bijou, Jackson, Mich., 15-17.
De Mar, Carrie, Chase's, Washington.
Delmore & Onda, 5th Ave., N. Y. C.
De Telle, Joe, & Co., Paso Robles, Cal., indefinite.
Demott Trio, Hipp., Utica, N. Y.
De Faye Sisters, Orpheum, Winnipeg, Can.; Orpheum, Spokane, Wash., 18-24.
De Hulse, Mrs. Beulah, Hipp., Utica, N. Y.
De Vilbis, Great O. H., Beaver Dam, Wis.; O. H., Watertown, 19-24.
De Beryl, Simone, Orpheum, Salt Lake City, U.
Orpheum, Denver, Col., 19-24.
De Hulse, Mrs. Beulah, Hipp., Utica, N. Y.
Delavoy & Frits, Broadway, Camden, N. J.
De Groote & Langtry, Gem, Terre Haute, Ind.; Oriental, Indianapolis, 19-24.
De Hulse, Mrs. Beulah, Hipp., Utica, N. Y.
De Sham Trio, Crystal, Milwaukee.
De Young, Mabel, So. Bend, Boston.
De Farrier, Mile, Animals, Majestic, Chicago.
Denuff, Jas., Baker, Denver, Col.
"Dinkelpel's Christmas," Alhambra, N. Y. C.

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BALLADS
IS THERE ANOTHER GIRL LIKE MOTHER?
LET ME COME HOME
LOVE'S TRYING PLACE
MARY LEE—Lullaby
MEET ME, CARRIE, IN THE DEAR
MY DREAM IS A GARDEN OF ROSES
NID-NOD—High Class Lullaby
OUR LITTLE COLLEEN BABY OH!
THE WINDS IN WHISPERS SAY
THE BABY STORE
THE GIRL OF THE GOLDEN WEST
THE MILL STREAM FAIR
THE LILY AND THE DEWDROP
THE PATHWAY HOME
AN OLD LADY LANE
ABSENCE BRINGS SWEET DREAMS OF THEE
COME INTO MY GARDEN OF DREAMS
CUPID'S MISDEAL
DEAR OLD CORRADE
DON'T YOU HARK ME CALLING, LOVE
GO BACK TO YOUR SOUTHERN LASSIE
—March Song
GRANDFATHER'S FAIRIES
I LOVE NO ONE BUT YOU
I CAN FORGIVE, BUT NOT FORGET
THOUGHTS OF HOME AND MOTHER
UNTIL YOU CAME, DEAR HEART—Big Success
WHEN THE FADED FALEN LEAVES
STREW THE RAIN
WHEN LOVE IS KID
WILL I EVER MEET THE GIRL WHO
WAITS FOR ME
WON'T YOU KISS AND MAKE UP, DEARIE!

BALLADS
YOU'LL WISH ME BACK AGAIN
YOU LOVE ME AS I LOVE YOU
CHARACTER SONGS
NEOKOMA—New Indian Song
PSIT LIZZIE—Irish Novelty
WILD ARROW—Indian
HUMOROUS SONGS
THE FAKIR
WRITE ANOTHER MELODY, MR. RUBENSTEIN—Big Winner
PATRIOTIC SONGS
PERILS OF THE NATION
THE STARS AND STRIPES
IN THE MARKETS OF THE WORLD
WALTZ SONGS
BUTTERCUPS
CARA MAY
EVER DREAMING OF YOU
GOOD OLD WINTER TIME
I'M GLAD
IN THE BREEZY, FREEZY WINTER TIME
IF I COULD FIND THE PLACE THEY
CALL LOVE-AND
LOVE IN MY LITTLE CANOE
VIOLETS TELL ME YOU LOVE ME

WALTZ SONGS
WHERE THE SWEET WHITE VIOLETS GREW
YOU ARE THE GIRL FOR ME
NOVELTY SONGS
I WOULD KIND O' LIKE TO MARRY YOU—Leap Year Novelty
MY LASSES CANDY GIRL
LOVIN' JESSIE, MINE
MY AMINOLA
MANDY COME OUT IN THE PALE MOONLIGHT—Big Hit
OH, KIDDO MINE
SNUGGLE UP A LITTLE CLOSER, DEAR
THE LOST BARRETT
THOSE BEAUTIFUL, BEAUTIFUL EYES, HAI HAI!
THAT FUNNY LITTLE FEELING
CUPID
I LIKE YOU
WON'T YOU BE A SWEETHEART TO ME—Leap Year Song
I'M LOOKING FOR A HUSBAND
COCA-NOLA RAG
INSTRUMENTAL
MOONLIGHT MEMORIES WALTZ
SANTA BARBARA WALTZ
CHECKERS RAG
DIXIE FLYER MARCH
D'ARFODILS MARCH
DREAM OF THE PINES WALTZ
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Augustine, Tossing, Eddie, Chicago, 19-24.
Austin & Sweet, "Girls from Reno," O.
Austin's Animals, Casino, Chicago, 15-18.
Avery, Mary, Columbia, Milwaukee, indefinite.
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Ballewin's Dogs, Empress, Milwaukee.
Barry & Johnson, Pol's, Springfield, Mass.
Barnes, Field, Orpheum, Boston.
Barnes, Stuart, Orpheum, Montreal, Can.
Barlow, Breakaway, Keith's, Cleveland; Temple, Hamilton, Can., 19-24.
Barnes & Crawford, Garrick, Wilmington, Del.
Barrett, Homer, Garrick, Wilmington, Del.
Bartlett-Bretton Co., Miles, Detroit.
Barnes & Robinson, Pol's, Scranton, Pa.
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Benway & Levey, Guy Bros., Minstrels.
Berg Bros., Royal Orpheum, Budapest, Austria, 12-March 31.
Benton, Elwood, Behman Show.
Beckwith, Linda, Bushwick, Bkln.
Belden, Milo, Greenpoint, Bkln.
Bedal & Arthur, Proctor's, Newark.
Bernes, Mme., & Co., Keith's, Providence.
Beauchamp, Reed & St. John, Portland, Me.
Beltrah & Beltrah, Temple, Grand Rapids, Mich.

Caldwell, Ward, Columbia, Milwaukee.
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Callahan & St. George, Keith's, Boston.
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Carroll-Gillette, Trio, Majestic, Dallas, Tex.
Carr, Nat, Miles, Detroit.
Carle, Hilda, Harris', Detroit.
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Knight, Harlan E., & Co., Temple, Rochester; Shea's, Buffalo, 19-24.

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Kob & La Nya, Harlem O. H., N. Y. C.
Kruger & Priest, Victoria, La Fayette, Ind.
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Lane & O'Donnell, Shubert, Utica, N. Y.
La Toy Bros., Keith's, Portland, Me.; Empress, Pittsfield, Mass., 19-24.

Lawrence & Thompson, Shubert, Utica, N. Y.
Lang & May, Lyceum, Amsterdam, N. Y., 15-17; Star, Ithaca, 19-21.

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La Tour, Irene, Proctor's, Newark.
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Lind, Casino, Washington.
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Lloyd, Elmer, Keith's, Lowell, Mass.; Lynn, Lynn, 19-24.

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Lockwood, Monroe, "Girls from Reno" Co.
Lorette, Mlle., Orpheum, Montreal, Can.
Londons (4), Forsyth, Atlanta, Ga.

Lorain, Oscar, Orpheum, Salt Lake City, U.
Luther, W. H., Chase's, T. Palace Musical Comedy Co.
Lynch, Jack, Coburn's Minstrels.

Lytic Quartette, Empress, Cincinnati.
Lynch & Zeller, Majestic, Chicago.
Mahew, Stella, Winter Garden, N. Y. C.
Mann & Franks, Hudson, Union Hill, N. Y.
Madden & Fitzpatrick, Majestic, Cedar Rapids, Ia.; Kedzie, Chicago, 19-24.

Mason & McClure, Majestic, Cedar Rapids, Ia.
Malvera Troupe, Bell, Oakland, Cal.; Empress, Sacramento, 19-24.
Mario-Albo Trio, Orpheum, Oakland, Cal.
Mack & Walker, Keith's, Providence, R. I.; 5th Ave., N. Y. C., 19-24.
Mack, Geo., "The Range" Co.
MacDonald, Dr. Geo. K., National, Phila.; Orpheum, Altoona, Pa., 19-24.
Mann, Sam, & Co., Keith's, Cincinnati.
Marinella Band, Wm. Penn, Phila.
Macy, Maud Hall, Majestic, Milwaukee.
Masquerade Sisters, Priscilla, Cleveland.
Mahoney Bros., & Daisy, Orpheum, Boston.
Mardo & Hunter, Forsyth, Atlanta, Ga.
MacCuskey, John, Orpheum, Duluth, Minn.
Marimba Band, Temple, Grand Rapids, Mich.
Madagin & Goines, Temple, Grand Rapids, Mich.
Maley, Dan, Nichel, Lawrence, Mass., 15-17.
Magee & King, Nichel, Lawrence, Mass.
Madden, J. W., & Co., Hippo, Utica, N. Y.
Mascu-Keck Co., Temple, Detroit.
Marsella & Wolf, Harris', Detroit.
Maye & Addis, O. H., Haverhill, Mass.
Mack & Orth, Orpheum, Salt Lake City, U.
Maxin & Bobby, Orpheum, Kansas City, Mo.
McMahon's Watermelon Girls, Colonial, N. Y. C.
McConnell & Simpson, Hammerstein's, N. Y. C.
McNamara, Jack, Dan, Mason Co.
McDonald Bros., Murray & Mackey Comedy Co.
McDonald, J. W., "Pair of Country Kids" Co.
McLaughlin & Stuart, Gayety, Indianapolis, Ind.; Star, Muncie, 19-24.

McDonald Trio, South End, Boston.
McGreery, Mr. & Mrs., Orpheum, Omaha, Neb.
McRae & Levering, Temple, Grand Rapids, Mich.
McWaters & Tyson, Savoy, Fall River, Mass.
McIntyre & Heath, Orpheum, Minneapolis.
McDuff, Jas., Shea's, Buffalo, 19-24.
McDuff, Jas., Shea's, Buffalo, 19-24.
McElvile & Higgins, Orpheum, Bkln.
Merrill & Otto, Keith's, Phila.
"Mein Liebenchen," Hudson, Union Hill, N. J.
"Merry Mary" Co., Elgin, Ill.; Hammond, Ind., 19-24.

Melvin Bros. (3), Plaza, San Antonio, Tex.; Majestic, Little Rock, Ark., 19-24.
Meek, Floyd, Empress, Cincinnati.
Mexican Quartette, Wm. Penn, Phila.
Merritt, Frank R., Majestic, Corsicana, Tex.; Lyric, Greenville, 19-24.

Meredith Sisters, Keith's, Boston.
Mitchell, Lee, Oboke Comedy Co.

Minstrel Four, Majestic, Cedar Rapids, Ia.; Garrick, Burlington, 19-21; Bijou, Quincy, Ill., 22-25.
Milton De Long Sisters, Orpheum, Montreal, Can.; Temple, Hamilton, 19-24.

Millard & Glendinning, Orpheum, St. Paul.
Millard Bros., Bijou, Bay City, Mich.
Morrell, Frank B., Bronx, N. Y. C.
Morris & Morris, Hudson, Union Hill, N. J.
Moore, Tom, Liberty, Phila.; Bijou, Phila., 19-24.
Montague's Comedy Cockatoos, Music Hall, Lewiston, Me.; Orpheum, Manchester, N. H., 19-24.

Mole, Joe, & Bro., Circo Tattai, Porto Rico.
McAnallen, Joe, Empress, Montgomery, Ala., 12-March 2.
Models de Luxe, Empress, Cincinnati.
Montrose Colonials, Nixon, Phila.

Mortons (4), Keith's, Boston.
Montgomery, Marshall, Maryland, Baltimore.
Mobile Minstrels, A. & S., Boston.
Morgan & Kline, Barrison, Waukegan, Wis., 15-18.
Moore & Haager, Forsyth, Atlanta, Ga.

Moher, Hayes & Moher, Majestic, Chicago.
Moffett & Clare, Orpheum, Duluth, Minn.
Morris, Elida, Bronx, N. Y. C.
Morrow, Wm., & Co., Polli's, Scranton, Pa.

Murphy & Nichols, Keith's, Phila.
Murphy & Thomas, Majestic, Cedar Rapids, Ia.
Mulford's Dancing Dolls, Washington, D. C.; Richmond, Va., 19-24.

Mulford's Dancing Dolls, No. 2, Denver, Col.
Mulford's Dancing Dolls, Little Falls, N. Y., 15-17; Keith's, Boston, 19-24.
Murphy & Willard, Howard, Boston.

Musical Girls, Polli, Scranton, Pa.
"My Lady's Fan," Hammerstein's, N. Y. C.
Myers, Charlotte, Grand, Cleveland.

Nash, Mary, & Co., 5th Ave., N. Y. C.

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And His Big, Electrical, Novelty, Musical Act

Neal, Cesare, Alhambra, N. Y. C.
Nellegar & Hannay, Star, Hoosick Falls, N. Y., 15-17; Proctor, Mechanicsville, 19-21; Majestic, Albany, 22-24.

Neiser, H., Al. G. Field's Minstrels.
Newell & Niblo, Empress, Denver, Col., 19-24.
Nebur, Al., New Sun, Springfield, O.

BILLY S. NEWTON
COMEDIAN
With "SCHOOLBOYS" CO.

Neff & Starr, Garrick, Wilmington, Del.
Nemith & Sheridan, Savoy, Fall River, Mass.
Newman & Singer, Orpheum, Salt Lake City, U.
Nichols-Nelson Troupe, Pantages', Seattle, Wash., 19-24.

Nickelson Kish Trio, Coburn's Minstrels.
Nichols Sisters, Majestic, Chicago, 19-24.
"Night in an English Music Hall," Wm. Penn, Phila.

Norwood, Adelaide, Keith's, Phila.
Norman & Nicholson, Orpheum, San Fran., Cal., 19-24.
Norman & Toomy, Forsyth, Atlanta, Ga.
Nobles, Milton & Dolly, Majestic, Chicago.
Norris, Diving, Miles, Detroit.

Odessa, G. O. H., Indianapolis; Columbia, Cincinnati, 19-24.
O'Hara, Dan, & Co., Nixon, Phila.
O'Neill, Jas., & Co., Orpheum, Denver, Colo.
O'Neill, Jas., & Co., Orpheum, Denver, Colo.
O'Neill, Jas., & Co., Orpheum, Denver, Colo.

Okura Japs, Gay, Knoxville, Tenn.
Palace Girls, Orpheum, Salt Lake City, U.
Parry, Charlotte, & Co., Colonial, N. Y. C.
Palladino & Pigo, Grand, Knoxville, Tenn.; Victoria, Charleston, S. C., 19-24.
Patton, W. B., & Co., Orpheum, St. Paul.

Nickelson Kish Trio, Coburn's Minstrels.
Nichols Sisters, Majestic, Chicago, 19-24.
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Palladino & Pigo, Grand, Knoxville, Tenn.; Victoria, Charleston, S. C., 19-24.
Patton, W. B., & Co., Orpheum, St. Paul.

Rieton, R. Bremen, O.; Junction City, 19-24.
Ritter & Foster, Buckingham, Louisville; People's, Cincinnati, 19-24.
Rice, Elmer & Tom, Empress, Butte, Mont.; Empress, Spokane, Wash., 19-24.

Rice, Sally & Scott, Orpheum, Denver, Col.; Orpheum, Lincoln, Neb., 19-24.
Rice, Bell & Baldwin, Pantages', Seattle, Wash.; Pantages', Vancouver, B. C., 19-24.
Ritter, Nat, Hild, Charleston, W. Va.; Orpheum, Newark, O., 19-21; Orpheum, Zanesville, 22-24.

Ritchie (4), Keith's, Cincinnati.
Richards & Walters, Monticello, Jersey City, 15-17.
Rip & Harris, Harris', Detroit.
Rice, Faany, Bijou, Jackson, Mich., 15-17.
Rice & Panton, Hammerstein's, N. Y. C.
Rider, Claude M., Orpheum, Spokane, Wash., 19-24.

Ross, Katie, Empress, Portland, Ore.; Empress, San Fran., Cal., 26-March 2.

Rosalie, Delano, Polli's, Springfield, Mass.
Roma, Rosa, Hippo, Cleveland.
Rowley, Eddie, Monticello, Jersey City, 15-17.
Root & White, Hub, Boston.

Rock & Falcon, Orpheum, Montreal, Can.
Roads, The Academy, Chicago, 15-18.
Rutledge, Frank, & Co., Pantages', Denver, Colo., 19-24.
Rush Ling Toy, Virginia, Chicago; National, Detroit, 19-24.

Rudolph & Lena, Crystal, Milwaukee.

RUSH LING TOY
WORLD'S ILLUSIONIST
VIRGINIA THEATRE, Chicago 19-17.

Russells (7), Family, La Fayette, Ind.
Rutledge, Frank, & Co., Pantages', Denver, Colo., 19-24.
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Rieton, R. Bremen, O.; Junction City, 19-24.
Ritter & Foster, Buckingham, Louisville; People's, Cincinnati, 19-24.

Rice, Elmer & Tom, Empress, Butte, Mont.; Empress, Spokane, Wash., 19-24.

Rice, Sally & Scott, Orpheum, Denver, Col.; Orpheum, Lincoln, Neb., 19-24.

Rice, Bell & Baldwin, Pantages', Seattle, Wash.; Pantages', Vancouver, B. C., 19-24.

Ritter, Nat, Hild, Charleston, W. Va.; Orpheum, Newark, O., 19-21; Orpheum, Zanesville, 22-24.

Ritchie (4), Keith's, Cincinnati.
Richards & Walters, Monticello, Jersey City, 15-17.

Rip & Harris, Harris', Detroit.
Rice, Faany, Bijou, Jackson, Mich., 15-17.

Rice & Panton, Hammerstein's, N. Y. C.
Rider, Claude M., Orpheum, Spokane, Wash., 19-24.

Ross, Katie, Empress, Portland, Ore.; Empress, San Fran., Cal., 26-March 2.

Rosalie, Delano, Polli's, Springfield, Mass.
Roma, Rosa, Hippo, Cleveland.

Rowley, Eddie, Monticello, Jersey City, 15-17.
Root & White, Hub, Boston.

Rock & Falcon, Orpheum, Montreal, Can.
Roads, The Academy, Chicago, 15-18.

Rutledge, Frank, & Co., Pantages', Denver, Colo., 19-24.
Rush Ling Toy, Virginia, Chicago; National, Detroit, 19-24.

Rudolph & Lena, Crystal, Milwaukee.

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Rutledge, Frank, & Co., Pantages', Denver, Colo., 19-24.

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Parlor, Bedroom and Bath, \$3.00 per Day and up
Excellent Restaurant Good Music
Club Breakfasts, 35 cents up
Special 75 cent Table d'Hôte Dinner.

Sutcliffe Troupe, Temple, Hamilton, Can.; Temple, Detroit, Mich., 19-24.

Sullivan Bros., Grand, Knoxville, Tenn.
"Swat Milligan," Majestic, Cedar Rapids, Ia.

Taylor, Billy, Winter Garden, N. Y. C.
Tasmanian-Van Diemans, People's, Pittsburgh.

Tasso, The, Brennan Circuit, Australia.
Tasso, Varlette, Cannes, Fr., March 1-31.

Taylor, Mae, "Louisiana Lou," Co.
Tanguay, Eva, Majestic, Chicago.

Tempest & Sunshine, Colonial, N. Y. C.
Terra, Tom, & Co., Colonial, Erie, Pa.

Thompson, Wm. H., & Co., Keith's, Phila.
Thompson, Dick, & Co., Orpheum, Peoria, Ill.; Bijou, Decatur, 19-21; Orpheum, Springfield, 22-24.

Thornton, Geo. A., Galety, Washington, D. C.
Thompson, Harry, Empress, Denver, Col.

Theo. & Dandies, Keith's, Portland, Me.
Thriller, Harry, Grand, Cleveland.

Thompson & Carter, Grand, Knoxville, Tenn.
Tinner, Frank, Hammerstein's, N. Y. C.

Tiller, John, Majestic, Milwaukee.
Tombs, Andrew, Orpheum, Jacksonville, Fla.; Greenson, Tampa, 18-24.

Torcat & Fior D'Alma, Hopkins', Louisville.
Travato, Sig., Majestic, Milwaukee.

Twin City Quartette, Gay, Knoxville, Tenn.
Ushers, The, Greenpoint, Bkln.

Van, Chase & Fannie, Lyric, Dayton, O.
Vagges, The, Brennan Circuit, Australia.

Valletta's Leopards, Polli's, Springfield, Mass.
Vassar Girls, Shubert, Utica, N. Y.

Vaughn, Dorothy, Empress, Cincinnati.
Vaidos, Mysterious, Howard, Boston.

Van Cleo, Miles, Detroit.
Vanderbilt & Smith, Savoy, Fall River, Mass.

Van Hoven, Orpheum, Portland, Ore.
Vivians (2), Alcazar, Marcellus, Fr., 26-March 2; Nica, 4-8, Casino, Buenos, 11-16.

Victor & Band, Garrick, Wilmington, Del.
Voelker, Mr. & Mrs. Frederic, Empress, Milwaukee; Unique, Minneapolis, 19-24.

Walters & Franks, Empress, St. Paul, Minn.; Empress, Duluth, 19-24.

Wallace's Cockatoos, Shubert, Utica, N. Y.
Watson, Kate, Keith's, Portland, Me.

Wards, "Flying," Orpheum, Lincoln, Neb.; Orpheum, Sioux City, Ia., 18-24.

Wallace & Wallace, Hippo, Utica, N. Y.
Wayburn, Ned, & Co., Polli's, New Haven, Conn.

Walman, Grand, Knoxville, Tenn.
Walsh, Blanche, & Co., Orpheum, Omaha, Neb.

Walters, Walter, & Co., Casino, Erie, Pa.
Walker, Ada Overton, & Co., Orpheum, Kansas City, Mo.

Webster, Great, Olympia, Lynn, Mass.
Wells, Billy E., Casino, Washington.

Werden & Quinn, Temple, Grand Rapids, Mich.
Weston-Raymond Co., Priscilla, Cleveland.

Weston, Lucy, Orpheum, Memphis, Tenn.
Wenick & Waldron, Family, Detroit, 12-24.

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Modern Gowns. Costumes for Sister and Girl Acts: Ankle and Short Dresses on hand.

WILL ROSSITER GOSSIP.
Wolfe and Wicher left Chicago for a long tour of the South, taking with them "Don't Forget To-morrow Night," the new march song novelty.
Fields and Fields are featuring with success "You Can't Expect Kisses From Me."
The Elm City Quartette, with the Kentucky Belles Co., report nice results with "I'd Love to Live in Loveland With a Girl Like You" and "You'll Never Know the Good Fellow I've Been."
"You Can't Expect Kisses from Me" has taken the fancy of Barto and Clark, and they will use it in their new act.
The Tierney Four are making a feature of the new Irish ballad, "Where the River Kenmare Flows" and "You'll Never Know the Good Fellow I've Been."
Margaretta Utter finds in "You'll Never Know the Good Fellow I've Been," a splendid number for her style of work.
The Helsler Sisters have added "You'll Never Know the Good Fellow I've Been" to their act.
"Doc" Baker left for the South this week with a bunch of Will Rossiter songs, including "You Can't Expect Kisses from Me," which will be his feature song.
Neil Abel reports more than passing success with "Mammy's Shufflin' Dance."
Kitty Sherman, who has been featuring "Somewhere This Summer with You," will take up "I'd Love to Live in Loveland with a Girl Like You" and use it as her closing number.
Clara May, the prima donna, will feature "I'd Love to Live in Loveland with a Girl Like You." She has been re-engaged with Creator's Band next season.
Dorothy Vaughn will exploit several Will Rossiter songs, including "Mammy's Shufflin' Dance."

SINGERS, ATTENTION!

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DEATHS IN THE PROFESSION FOR 1911.

Austin, Chas. H., showman, Syracuse, N. Y., Feb. 10.
Abrams, Edward, musician, Rochester, N. Y., Feb. 17.
Arnold, Wm. H., minstrel, Dallas, Tex., Feb. 15.
Alston, Henry S. Sr., theatrical shoemaker, Chicago, Ill., Feb. 4.
Angus, Frank J., actor, Mason City, Ia., March 4.
Alliston, Lillie, actress, London, Eng., Feb. 15.
Avey, Harry, comedian, Houston, Tex., March 13.
Austin, Tom, vaudeville, Dayton, O., April 25.
Anderson, Jas. P., circus man, Cleveland, O., April 23.
Arden, Edna, vaudeville, Phila., Pa., April 29.
Antrobus, Henri, orchestra leader, Milford, Mass., May 20.
Akerman, Wilton F., cornetist, San Antonio, Tex., June 3.
Allen, Whiting, press rep., Chicago, Ill., July 27.
Ahl, Ed. Carlisle, Pa., Aug. 9.
Albion, Wm., acrobat, Phila., Pa., Nov. 15.
Brown, Mrs. J. Alexander, N. Y. City, Jan. 11.
Bowers, Otis, minstrel, Davenport, Ia., Jan. 10.
Bree, Thomas, minstrel and actor, San Fran., Jan. 9.
Bois, August, advertising agent, Newark, N. J., Jan. 12.
Baker, Col. Wm., giant, Buffalo, N. Y., Jan. 17.
Brown, Thos. R., Globe, Ariz., Jan. 17.
Harrett, Joe, vaudeville, Islip, N. Y., Jan. 26.
Bagley, Wm. D., Preston City, Conn., Jan. 28.
Blaisdell, John W., actor, Chicago, Ill., Feb. 4.
Brown, Walter, author and actor, N. Y. City, Feb. 9.
Baldanza, Belle, singer, Wiscasset, Me., Jan. 18.
Brackett, Mrs. Helen H., singer, N. Y. City, Feb. 20.
Boitt, Joseph, stage manager, New Orleans, La., Feb. 12.
Brookland, Chas., vaudeville, N. Y. City, March 6.
Bellstedt, Herman, Sr., musician, Cincinnati, O., Feb. 28.
Barnett, Carl, vaudeville, Zanesville, O., March 4.
Bell, Ricardo, showman, N. Y. City, March 12.
Buttling, Wm. J., manager, Brooklyn, N. Y., March 12.
Reebee, Wm., manager, Chicago, Ill., March 10.
Brough, Sydney, actor, London, Eng., March 28.
Belcher, Clara, actress, Carrollton, Ga., March 23.
Beck, J. G. S., bandmaster, Phila., Pa., March 25.
Beran, John, violinist, Easton, Pa., April 4.
Brown, Nellie, actress, N. Y. City, —.
Byers, Harry D., actor, —.
Bonaparte-Bau, Maria, opera singer, Barcelona, Spain, —.
Blackwell, Billy, minstrel, Bowling Green, Ky., April 17.
Bert, Frederick W., producer, N. Y. City, May 3.
Bunnell, Geo. B., manager, Green's Farm, Conn., May 3.
Belmont, Chas., actor, Coney Island, N. Y., May 16.
Bacon, Millar, actor, San Fran., Cal., May 23.
Bogardus, C. A., rifle shot, Springfield, Mo., June 13.
Bley, Wm., musician, N. Y. City, June 16.
Booth, Lizzie, vaudeville, Baltimore, Md., June 19.
Bennett, Madeline S., pianist, N. Y. City, July 3.
Branton, John, Phila., Pa., July 12.
Brighton, Albert, actor, Grassmere, N. Y., July 11.
Barutlo, Mme., Boston, Mass., —.
Brooks, Hamilton L., actor, Indianapolis, Ind., July 24.
Brenneman, Geo., manager, Pittsburgh, Pa., July 30.
Bernstein, Jefferson D., manager, Baltimore, Md., Aug. 3.
Bloom, Eddie, Harrisburg, Pa., July 29.
Bradwell, Herbert A., Brooklyn, N. Y., Sept. 3.
Bell, Dr. Joseph, actor, Middletown, Eng., Oct. 4.
Brown, Harry, property man, Chicago, Ill., Oct. 1.
Baker, Benjamin, manager, N. Y. City, Oct. 24.
Boggs, Francis, manager, Los Angeles, Cal., Oct. 27.
Bellew, Kyrle, actor, Salt Lake City, Nov. 2.
Beatty, J. K., actor, Fort Worth, Tex., Nov. 7.
Burgess, Bobby, actor and manager, Kansas City, Mo., Nov. 9.
Bont, G. Byron, actor, Chicago, Ill., Nov. 14.
Bolton, Emma Augusta, actress, Fairhaven, N. J., Nov. 21.
Bugbee, Chas. R., manager and minstrel, Phila., Nov. 26.
Bulsley, August, circus, San Fran., Cal., Nov. 19.
Bernard, Maggie, actress, Newark, N. J., Nov. 23.
Ball, Dr. W. H., medicine business, Independence, Ia., Nov. 30.
Belgarde, Laurence, stage director, Gloversville, N. Y., Dec. 8.
Brown, Fred, stage hand, Cincinnati, O., —.
Beyer, Fred, Jr., manager, Saranac Lake, N. Y., Dec. 14.
Bolwell Sarah, costumer, New York City, Dec. 18.
Bornemann, Frederick, singer, New York City, Dec. 27.
Bligham, Kenneth Fisher, singer, New York City, Dec. 31.
Crox, Elvia, actress, N. Y. City, Jan. 10.
Carroll, J. Ballard, manager, Albany, Jan. 10.
Curtis, Owen R., manager and agent, Bozeman, Mont., Jan. 25.
Carroll, Jos. A., actor, San Fran., Jan. 23.
Clayton, W. A., vaudeville, Williston, N. D., Feb. 4.
Coleman, Ethel M., chorus, Joplin, Mo., Feb. 24.
Cochran, Jas., advance agent, Chicago, Ill., Feb. 5.
Clavansky, Frank, acrobat, N. Y. City, March 14.
Conners, Frank, acrobat, Bear Lake, N. Y., March 10.
Chantreau, Margaret D., Long Branch, N. J., March 9.
Chambers, Howard, singer, N. Y. City, March 15.
Carstens, Fred, carpenter, Bloomington, Ill., March 25.
Cannon, Jas. S., electrician, San Fran., Cal., April 3.
Campbell, John T., actor, Cedar Rapids, Ia., April 10.
Campbell, Jack, agent, Faribault, Minn., April 8.
Cohen, Jacob R., actor, Long Branch, N. J., April 28.
Collier, Jos. H., manager and actor, N. Y. City, May 3.
Corney, Fiesse, Toledo, O., —.
Chartles, Jos., manager, Taunton, Mass., May 7.
Chamberlin, Frank X., magician, Phila., Pa., May 18.
Cohan, Daniel, treasurer, St. Louis, Mo., —.
Clark, Jas. J., manager, Pittsburgh, Pa., June 15.
Cheevers, Henry, writer, Togus, Me., —.
Cronin, Wm. ("Billy"), actor, N. Y. City, July 24.
Cole, Robert ("Bob"), comedian, Catskill, N. Y., Aug. 2.
Connelly, Jack, singer, Fort Madison, Ia., July 25.
Clarges, Verner, actor, N. Y. City, Aug. 11.

Cardona, Peter, animal trainer, Calumet, Mich., Aug. 1.
Chapin, Letia, soubrette, Colorado Springs, Col., Sept. 17.
Causton, Dudley, manager, Rimouski, Can., Sept. 28.
Crowley, J. F., vaudeville, Boston, Mass., —.
Crouch, Percy S., singer, El Paso, Tex., Oct. 1.
Chappelle, Patrick H., owner, Jacksonville, Fla., Oct. 21.
Cole, Dolline, actress, Nome, Alaska, Sept. 30.
Carncross, John L., minstrel, Phila., Pa., Nov. 13.
Dallas, Merwyn, actor and playwright, N. Y. City, Jan. 23.
Dunn, Clarence, actor, Oklahoma City, Jan. 27.
Darrell, Jewell, comedienne, Los Angeles, Cal., —.
Decker, Geo. W. Sr., showman, Albany, N. Y., Feb. 3.
Dixie, Henry F., actor, Ithaca, N. Y., Feb. 10.
Deagle, Mary E., actress, Phila., Pa., Feb. 8.
De Eeta, Loretta, Chicago, Ill., Feb. 22.
Danz, Frank, Jr., musician, St. Paul, Minn., —.
Davis, Samuel, vaudeville, Ralston, Neb., March 9.
Drew, Will N., manager, N. Y. City, April 5.
De Laur, Maurice, vaudeville, N. Y. City, April 6.
De Grande, Joseph, instructor of music, N. Y. City, May 21.
Der-Pault, Edward, diver, Bayonne, N. J., June 3.
Donelson, "Peggy", actress, N. Y. City, May 26.
Dwyer, Eddie, comedian, N. Y. City, June 1.
Davis, Thos. H., showman, White Plains, N. Y., June 8.
Davenport, Ira E., spiritualist, Maysville, N. Y., July 8.
De Vine, Florence, chorus girl, Albany, N. Y., July 1.
Dollard, "Helney", acrobat, Champaign, Ill., July 26.
Dunlap, Willis, Grand Haven, Mich., Aug. 15.
De Rialp, Frank, singing teacher, Milford, Pa., —.
De Forrest, Genevieve, singer, Chicago, Ill., Sept. 3.
Dorman, Leo, cornetist, Stockton, Cal., Sept. 13.
De Mack, Wm., Belen, N. M., Sept. 24.
Dashington, Alvin, actor, Beaumont, Tex., —.
Dowd, Blanche, actress, Chicago, Ill., Oct. 28.
Darling, Rose, chorus girl, New Orleans, La., Dec. 2.
Dorhegg, Carl, pianist, Brooklyn, N. Y., Dec. 3.
Darcy, Maud E., vaudeville, Phila., —.
Del Fuego, Lulu (Mrs. Frank Fognet), circus, Chicago, Ill., Dec. 22.
Elmblad, Johannes, opera singer, Wexio, Sweden, —.
Eagen, Jennie, rope dancer, Chicago, Ill., March 1.
Egner, Chas. G., stage manager, Kansas City, Mo., —.
Emmett, Mrs. Kitty, vaudeville, N. Y. City, July 13.
Edwards, E. R., actor, Haverhill, Mass., July 25.
Edwards, Blanche, chorus girl, Chicago, Ill., Sept. 22.
Eytling, Rose, actress, Amityville, L. I., Dec. 20.
Eagen, Herbert W., minstrel, Chicago, Ill., Dec. 24.
French, R. E., Seattle, Wash., Jan. 20.
Prink, Fred C., actor, Kansas City, Mo., Feb. 2.
Farren, Geo. W., manager and actor, N. Y. City, Feb. 3.
Feldinger, Walter, musician, Phila., Pa., Feb. 21.
Fitzgerald, Rifer, dramatic editor, La Junta, Colo., March 5.
Flood, John J., acrobat, Waterbury, Conn., March 17.
Fretz, Noah, treasurer, San Antonio, Tex., March 21.
Fisher, Chester L., manager, Milwaukee, Wis., —.
Fuller, Ethel, actress, N. Y. City, May 6.
Fawn, Loretta, actress, Detroit, Mich., May 23.
Fox, Arthur, vaudeville, Gloversville, N. Y., —.
Francis, Prof. John O., musician, Plainfield, Conn., —.
Fowley, Frank, vaudeville, Boston, Mass., June 22.
Fyles, Franklin, editor and playwright, N. Y. City, July 4.
Finney, Jameson Lee, actor, London, Eng., Aug. 9.
Fox, Mrs. Roy E., Joplin, Mo., —.
Fox, Martha Temple, actress, Brooklyn, N. Y., Oct. 10.
Finnegan, Thos., comedian, Chicago, Ill., Sept. 29.
Payblo, Don, Larned, Kan., —.
Ford, Edna, singer, Pittsburgh, Pa., Nov. 6.
Gossweiler, Albert, musician, Orange, N. J., Feb. 3.
Green, Deronda M., actress, N. Y. City, Feb. 5.
Gordon, Helene, actress, Long Beach, Cal., Feb. 5.
Greene, Henry F., advance agent, N. Y. City, Feb. 16.
Grosz Klags, Wilhelmina, actress, Ganz Kow, Europe, Jan. 15.
Gillroy, Wm., acrobat, N. Y. City, March 4.
Gill, Geo. E., advance agent, N. Y. City, March 25.
Godley, Jas., actor, Cincinnati, O., April 6.
Gracie, Harry, property man, Cincinnati, O., April 6.
Gardner, Jim, acrobat, St. Louis, Mo., —.
Grove, Mrs. Charles, vaudeville, Chambersburg, Pa., March 26.
Gottlob, Joe, agent, San Fran., Cal., —.
Gilbert, Sir Wm. S., author, Harrow, Eng., May 29.
Gregory, Chas. J., showman, Ottawa, Can., June 25.
Guick, Richard M., owner and manager, Pittsburgh, Pa., Aug. 6.
Gould, Patrick J., actor, Bridgeport, Conn., Aug. 21.
Giraudet, Alfred, singing teacher, N. Y. City, Oct. 17.
Godfrey, Hal, comedian, Chicago, Ill., Nov. 11.
Gloy, Paula, actress, N. Y. City, Nov. 3.
Gence, Ottilie, actress, Berlin, Ger., —.
Griffith, John, actor, N. Y. City, Nov. 25.
Gence, Ottilie, actress, Berlin, Ger., —.
Grundy, Jas. A., actor, Chicago, Dec. 9.
Gyer, Mme. Girard, actress, Tacoma, Wash., Dec. 9.
Gagen, Charles H., Jr., musician, Cleveland, O., Dec. 24.
Griffith, Arthur J., actor, Springfield, Mass., Dec. 25.
Hanlon, Mrs. Helena B., actress, N. Y. City, Jan. 9.
Humphrey, Anna, actress, St. Louis, Jan. 19.
Hill, Barton, actor, Paradise Valley, Pa., Jan. 26.
Heazlit, Ella, vaudeville, Albany, Ore., Jan. 18.
Hitchins, H. J., manager, London, Eng., Feb. 15.
Harris, Cortland, advance agent, Poughkeepsie, N. Y., Feb. 25.
Hilton, Alice, actress, N. Y. City, Feb. 23.
Hovey, Prof. J. F., manager, Joplin, Mo., Feb. 24.
Haase, Friedrich, actor, Berlin, Ger., —.
Hillyer, Mrs. Clark, vaudeville, Brooklyn, N. Y., March 15.
Higgins, Gregory, manager, —, March 10.
Halle, Mme. Neruda, violinist, Berlin, Ger., April 14.
Hildebrand, Jas., animal trainer, Dixon, Mo., April 28.
Harrig, George W., manager, Suffolk, Va., April 5.

Hedges, Louis M., showman, Chicago, Ill., May 7.
Hartel, Andreas, Holmesburg, Pa., May 3.
Herrig, Olga, chorus girl, N. Y. City, May 9.
Hickey, Wm. H., director, N. Y. City, May 20.
Hoffman, Chas., actor, Cincinnati, O., May 10.
Huebner, Fred, actor, Seattle, Wash., May 14.
Howard, Hollie L., musician, Bellevue, O., May 5.
Hinkle, Anthony H., promoter, Hot Springs, Va., May 25.
Hudson, Hazel, actress, Atlanta, Ga., May 31.
Harrigan, Edward, playwright and actor, N. Y. City, June 6.
Hawley, Frank, agent and manager, N. Y. City, June 19.
Holmes, Kate, Houston, Tex., June 17.
Hampton, Bonnie, vaudeville, Cincinnati, O., June 22.
Holland, Geo., clown, Hoboken, N. J., —.
Heckler, Lillian, burlesque, Inwood, N. Y., June 24.
Hoyt, Hattie, Sacramento, Cal., June 20.
Hayden, Thos. F., vaudeville, Brooklyn, N. Y., July 7.
Hathaway, John E., vaudeville, Cincinnati, O., July 4.
Hofmann, Casimir, pianist, Berlin, Ger., —.
Howard, Frank, medicine man, Pittsburgh, Pa., July 3.
Hutchings, Wm. S., lecturer, Boston, Mass., Aug. 25.
Hudson, Dr. L. B., medicine show, Elgin, Ill., Sept. 16.
Haines, Nat, comedian, N. Y. City, Oct. 16.
Henry, Ned, Riverside, Jamaica, Oct. 21.
Harris, Jesse, female impersonator, Chicago, Ill., —.
Harrington, Geo. C., N. Y. City, Nov. 7.
Heuck, Geo. W., manager, Cincinnati, O., —.
Hartmann, Ernst, actor, Vienna, Austria, —.
Heldel, Late, minstrel, Rochester, N. Y., —.
Heim, Frederick, actor, New York City, Dec. 23.
Hoschna, Karl, composer, New York City, Dec. 23.
Halverson, Henry J., vaudeville, Chicago, Ill., Dec. 30.
Irwin, Mrs. Dora, aerial, Rahway, N. J., Feb. 24.
Irwin, Robert, Albany, N. Y., Sept. 7.
Johnson, Frank, comedian, N. Y. City, Jan. 10.
Jackson, Arthur P., singer, Pittsfield, Mass., Feb. 2.
James, Grenville, actor, N. Y. City, Feb. 13.
Joyce, Jennie, singer, N. Y. City, March 14.
Jackson, Clement E., minstrel, March 3.
Judic, Anna Marie Louise, opera singer, Nice, France, April 15.
Jordan, Harry, vaudeville, Cincinnati, O., —.
Jones, Harry, stage manager, Logansport, Ind., May 3.
Jansen, Ben, comedian, May 14.
Jenkins, Mrs. Bethea, Liverpool, Eng., May 2.
Jenkins, Frank A., actor, Pulaski, N. Y., June 2.
Jackson, J. E., owner, Trinidad, Col., June 2.
Jefferson, Chas., strong man, N. Y. City, July 12.
Jeane, Jas., acrobat, Cincinnati, O., July 12.
Jukes, Jas. T., showman, Cheltenham, Pa., Aug. 2.
Jones, Oscar, cornetist, Winchester, Ind., Sept. 14.
Koert, Jan, musician, Atlantic City, N. J., Feb. 2.
Kildare, Owen, author, N. Y. City, Feb. 4.
King, Hettie, Dallas, Tex., —.
Kissel, Henry, manager, Atlanta, Ga., March 7.
Kirby, Maurice B., playwright, N. Y. City, March 27.
Kilpatrick, Washington I., manager, N. Y. City, March 24.
King, Alice M., New Haven, Conn., March 17.
Kuntz, Prof. Frederick P., cornetist, New Orleans, La., April 5.
Klein, Bruno Oscar, musician, N. Y. City, June 21.
Kester, Vaughn, novelist, Gunston Hall, Va., July 4.
Kelly, J., actor and agent, Somerville, Mass., July 26.
King, Chas., vaudeville, Maspeth, L. I., July 28.
King, Earl S., manager, N. Y. City, Sept. 4.
Kennedy, Jos., assistant treasurer, Baltimore, Md., Aug. 31.
Karr, Harry M., actor, Easton, Pa., Oct. 8.
Kelly, Dan, minstrel, Cincinnati, O., Oct. 6.
Kramer, Theodore, acrobat, Bristol, Pa., Oct. 18.
Kittredge, Wm., actor, Boston, Mass., Oct. 19.
Kawakami, Otojro, actor, Osaka, Japan, Nov. 11.
Lord, Helen, actress, Holfell, N. Y., Jan. 2.
Levanion, Geo., bar performer, N. Y. City, Jan. 7.
Lefebvre, Edward A., musician, Brooklyn, N. Y., Feb. 22.
Levy, Chas., composer, Clifton, Isle of Guernsey, —.
Lingard, Freda, actress, N. Y. City, March 6.
Loretz, John Baptist, manager, Brooklyn, N. Y., —.
Lovenberg, Michael, showman, Providence, R. I., —.
Langley, Fred, actor, Bay City, Mich., March 6.
Larose, F. X., band leader, Montreal, Can., March 22.
Lipman, Al S., actor, N. Y. City, April 5.
Liberty, Ida C., vaudeville, Boston, Mass., April 9.
Luther, Harry, press agent, Boston, Mass., April 17.
Lowell, Jas. G., vaudeville, St. Louis, Mo., April 20.
Lilcoln, Lillian, vaudeville, Chicago, Ill., April 19.
Lafayette, Great, magician, Edinburgh, Scotland, May 9.
Lake, Emma, equestrienne, Morris Plains, N. J., May 11.
Lively, Robt. E., contortionist, May 8.
Lind, Gertrude, vaudeville, Denver, Col., May 15.
Latham, Marion, electrician, Canton, O., June 1.
Lovering, Gertrude A., actress, Boston, Mass., June 15.
Leonard, Chas., circus man, Portland, Ore., July 7.
Laurens, Maria, dwarf, Clichy, France, July 13.
Larvelme, Mme., actress, Germany, July 25.
Leslie, Geo. W., actor, N. Y. City, Aug. 15.
Landin, Edw. G., actor, St. Paul, Minn., Aug. 21.
La Verd, Mrs. Cornelia, N. Y. City, Sept. 12.
Lloyd, Lee, vaudeville, San Fran., Cal., Oct. 2.
Leckie, Malachi, manager, Butte, Mont., Oct. 11.
Lee, Pearl, vaudeville, Toronto, Can., Oct. 21.
Levin, Percy H., manager, Chicago, Ill., Nov. 3.
Lawson, Geo. N., actor, Brooklyn, N. Y., Nov. 19.
Lauder, Robert D., clown, Zanesville, O., Dec. 5.
Lorimer, Wright, actor, New York City, Dec. 22.
Leveque, Joseph M., composer, N. Y. City, Dec. 30.
Murphy, Thomas V., musician, Phila., Pa., Jan. 9.
Mudge, Henry T., minstrel, N. Y. City, Jan. 11.
Maximilian, vaudeville, Chicago, Ill., Jan. 30.
Miller, Chas. T. K., manager and agent, Indianapolis, Feb. 9.
McCord, Lewis, actor, N. Y. City, Feb. 16.
Myers, Will H., owner, Phila., Pa., Feb. 7.
Mabi, Franz, composer, N. Y. City, Feb. 25.
Mackley, John, clown, Pittsburgh, Kan., March 5.
Martin, Jack, mechanic, Minneapolis, —.
Markeson, Chris, manager, Lawton, Okla., March 15.

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DEATHS IN THE PROFESSION.

CONTINUED.
 Mora, Chas., impersonator, N. Y. City, March 12.
 Montego, Ella, opera singer, Phila., Pa., March 22.
 Martin, Ernest K., advance agent, N. Y. City, April 3.
 Miller, Marcus, cornetist, Logansport, Ind., March 21.
 McCale, Larry, comedian, Bladell, N. Y., April 15.
 Mealey, Edward, cornetist, Baldwin, L. I., April 18.
 Mahoney, John F., manager, Milford, Mass., April 19.
 Mahler, Gustav, conductor, Vienna, Austria, May 18.
 Mack, Frank G., manager, Lowell, Mass., May 14.
 Morey, Geo. H., musician, Manchester, N. H., May 18.
 McDermott, John E., doorkeeper, Boston, Mass., May 12.
 Morris, J. B., manager, N. Y. City, May 26.
 Marlowe, Bessie, actress, May 18.
 Miller, Grace, vaudeville, Schenectady, N. Y., June 3.
 MacFlinn, Samuel H., showman, May 26.
 Magrane, Thos. G., Omaha, Neb., May 25.
 Montgomery, Nellie, Los Angeles, Cal., June 8.
 Morgan, Wm., showman, Chicago, Ill., May 31.
 McRose, Louise, Los Angeles, Cal., June 11.
 Mascha, Joseph, cornetist, Cleveland, O., June 20.
 Mottl, Felix, conductor, Munich, Ger., July 2.
 Montgomery, Harry ("Scamp"), actor, N. Y. City, July 9.
 Muller, Mrs. J. H., actress, Roanoke, Va., July 17.
 Mottl, Robt. T., owner, Chicago, Ill., July 10.
 Macready, John W., motion pictures, Poughkeepsie, N. Y., July 21.
 Meers, Hubert W., circus, Villenfranche, France, June 13.
 Mouillot, Frederick, actor and manager, Brighton, Eng., Aug. 4.
 Minar, Mina, dancer, San Fran., Cal., Aug. 9.
 Marsh, Richard B., advance agent, Huntington, W. Va., Aug. 25.
 Miller, Ray C., vaudeville, Dayton, Ky., July 30.
 McGavisk, James, composer, Middletown, N. Y., Aug. 15.
 Maybin, Mae, actress, Tampa, Fla., Aug. 22.
 McKeever, Chas., vaudeville, Phila., Pa., Aug. 22.
 McHugh, Mrs. C. J., Cadillac, Mich., July 31.
 Merry, Harley, actor, Brooklyn, N. Y., Sept. 1.
 McDouall, Joseph L., manager and producer, Brooklyn, N. Y., Sept. 4.
 Markowitz, David, manager, Detroit, Mich., Aug. 25.
 McHale, Florence, actress, Memphis, Tenn., Aug. 25.
 Morrissey, Thos. J., dancer, Chicago, Ill., Sept. 27.
 Metius, Edward, musician, Phila., Pa., Oct. 3.
 McKnight, John F., actor, Barre, Vt., Oct. 3.
 Michels, Philip V., author, Winnetucca, Nev., Oct. 12.
 Mullally, T. B. (Barney), comedian, Nov. 7.
 McDowell, John, comedian, Tampa, Fla., Nov. 14.
 Michills, Gustave, composer, Brussels, Belgium, Nov. 14.
 Magie, John C., advance agent, Sandusky, O., Nov. 17.
 Morello, William, acrobat, N. Y. City, Nov. 23.
 Missiano, Edouardo, opera singer, N. Y. City, Dec. 6.
 Miller, Marion B., actor and manager, Alexandria, Va., Dec. 6.
 McClelland, Geo. B., showman, Kansas, Dec. 14.
 Mitchell, Willis (Wm. Lore), vaudeville, Woodville, Pa., Dec. 9.
 Morrison, Rosabel, actress, N. Y. City, Dec. 16.
 Melxner, Heinz, scenic artist, Milwaukee, Wis., Dec. 21.

Marsh, Rhoda, actress, N. Y. City, Dec. 26.
 Naughton, Mildred, actress, Chambersburg, Pa., Jan. 4.
 Noss, Mrs. Mary, actress, New Brighton, Pa., Jan. 23.
 Namsel, Johann, vaudeville, Budapest, Hungary, Feb. 10.
 Norton, Mrs. Isabel Freeman, actress, N. Y. City, July 6.
 Norburg, Robert, cornetist, St. Louis, Ill., July 9.
 Nicholl, Prince, midget, London, Can., Sept. 16.
 Nelsonia, juggler, Chicago, Ill., Sept. 5.
 Nankeville, W. E., manager, Phila., Pa., Oct. 25.
 Newhouse, Wm., bicyclist, Denver, Col., Nov. 13.
 O'Malley, Chas. G., singer and stage manager, Baltimore, Md., Nov. 15.
 Owens, John W., prop. man, Woonsocket, R. I., Nov. 15.
 O'Brien, Frank, canvas man, Bridgeport, Conn., April 15.
 Osborne, Genevieve, actress, St. Albans, Vt., Nov. 1.
 O'Brien, Andrew, electrician, Charleston, S. C., Dec. 13.
 Packard, Mrs. Beaumont, agent, Bensonhurst, L. I., Jan. 14.
 Fltos, William, manager, Springfield, Mass., Jan. 11.
 Pettche, Harry, musician, Wyoming, O., Jan. 2.
 Pitkin, H. Everett, manager, Kankakee, Ill., Jan. 20.
 Pam, Mrs. Leopold, Chicago, Ill., Feb. 28.
 Phillips, Edward P., advance agent, Lancaster, N. H., March 12.
 Powell, Allen, Phila., Pa., Jan. 11.
 Palmer, Joseph, actor, Brooklyn, N. Y., March 19.
 Patterson, Albert D., comedian, N. Y. City, April 13.
 Perry, Thos. R., treasurer, Toledo, O., May 28.
 Parker, Tony, clown, Winfield, Kan., July 3.
 Phillips, Harry W., actor, Chicago, Ill., Sept. 14.
 Patton, Jos., minstrel, Killingly, Conn., Nov. 20.
 Pollard, Percival, author, Baltimore, Md., Dec. 17.
 Quigley, "Doc," minstrel, Columbus, O., Dec. 26.
 Rector, Chas., actor, Washington, O., Jan. 5.
 Rafter, Adele, actress, N. Y. City, Jan. 30.
 Romer, "Skip," stage carpenter, Warm Springs, Cal., Jan. 19.
 Rich, Geo. A., doorkeeper, Boston, Mass., Feb. 7.
 Ringling, Otto, showman, N. Y. City, March 31.
 Rascoe, Sam J., comedian, Syracuse, N. Y., April 8.
 Reuss, Eduard, musician, Dresden, Ger., May 14.
 Ray, Fred, Phila., Pa., May 14.
 Rogers, Wm. T., composer, Chardon, O., June 2.
 Ross, Wayne, actor, Rouleau, Can., May 25.
 Rhoden, Mrs. John, vaudeville, Cincinnati, O., May 31.
 Roberts, E. R., manager, Knoxville, Tenn., June 5.
 Rapier, Grace, vaudeville, Greenville, Tex., June 19.
 Robinson, W. G., owner and manager, Akron, O., July 2.
 Reiglolds, Kate, actress, Concord, Mass., July 11.
 Raymond, Lillian, actress, Louisville, Ky., July 16.
 Roach, Otto W., actor, Bellefontaine, O., July 17.
 Robinson, Jos. W., musician, Evansville, Ind., July 16.
 Ryan, Wm., minstrel, Buffalo, N. Y., Sept. 10.
 Rowan, Chas., actor, N. Y. City, Sept. 16.

Runkel, Mrs. Morris, N. Y. City, Sept. 18.
 Reed, Bobby, clown, Paterson, N. J., Sept. 18.
 Rickards, Harry, manager, London, Eng., Oct. 28.
 Rodney, Bert, actor, Wichita, Kan., Oct. 28.
 Rader, Martha, lion tamer, Jackson, Miss., Oct. 21.
 Russell, Marle Booth, actress, Atlantic Highlands, N. J., Oct. 3.
 Richards, Jack W., vaudeville, Vancouver, B. C., Nov. 12.
 Robinson, John I., stage manager, Waterbury, Conn., Dec. 3.
 Rankin, Mrs. McKee (Kittie Blanchard), actress, New York City, Dec. 14.
 Reilly, Pat (Wm. Atkin), comedian, Malden, Mass., Dec. 12.
 Rennie, Theodore V., actor, Boston, Mass., Dec. 14.
 Radegger, Alberto, composer, London, Eng., Dec. 17.
 Reede, Jack G., vaudeville, Bowdon, N. Dak., Dec. 18.
 Rossley, Thomas L., actor, Duluth, Minn., Dec. 19.
 Shea, P. H., Fall River, Mass., Jan. 14.
 Senter, David A., scenic artist, Chicago, Ill., Feb. 5.
 Sutton, Henry, London, Eng., Feb. 20.
 Sutherland, Al., vaudeville agent, N. Y. City, Feb. 20.
 Stock, John A., magician, Cincinnati, O., Feb. 17.
 Smith, Harry, vaudeville, Denver, Col., March 2.
 Saaverio, Dr. Anastasio, owner, Havana, Cuba, March 6.
 Stowe, Albert M., Cincinnati, O., March 16.
 Staley, Wm. A., orch. conductor, Pittsburgh, Pa., March 19.
 Shedman, W. S., circus man, April 5.
 Sten, Wm., circus man, Easton, Pa., April 5.
 Stoddard, Mrs. Geo. W., actress, N. Y. City, April 29.
 Smith, Elizabeth, N. Y. City, April 25.
 Senter, Jim, bill poster, Joplin, Mo., April 20.
 Starin, Myrdert, manager, May 2.
 Sidney, Nadine, N. Y. City, April 30.
 Sutherland, Julia B., actress, New Harmony, Ind., May 6.
 Seebach, Wilhelmine, Berlin, Ger., May 10.
 Short, Col. Pat, manager, St. Louis, Mo., May 10.
 Stewart, Mrs. Mary, rider, Bridgeport, Conn., May 17.
 Shapiro, Maurice, music publisher, N. Y. City, June 1.
 Svendsen, Johann S., composer, Copenhagen, Denmark, June 14.
 Senter, Lillie E., actress, Clarinda, Ia., June 3.
 Shadle, Frank, showman, Boston, Mass., June 19.
 Sission, Geo., minstrel, New Orleans, La., June 30.
 Swift, Lionel J., actor, N. Y. City, July 19.
 Schatner, Adam, bandmaster, Lyons, N. Y., Aug. 6.
 Simmons, Lew, minstrel, Reading, Pa., Sept. 2.
 Saywell, Harry, treasurer, Cleveland, O., Sept. 3.
 Stanley, Henry C., actor and manager, Phila., Pa., Sept. 11.
 Schloemann, Edward, singer, White Plains, N. Y., Sept. 11.
 Shewell, Emma, actress, Phila., Pa., Aug. 6.
 Southern, I. M., prog. publisher, N. Y. City, Oct. 2.
 Stinson, Chas., vaudeville, Pittsburgh, Pa., Oct. 4.
 St. Clair, Minnie, vaudeville, Washington, D. C., Oct. 16.
 Stack, Jack, acrobat, San Mateo, Cal., Oct. 23.
 Stetson, Blanche, vaudeville, El Verano, Cal., Oct. 23.
 Sullivan, Bernard, showman, Ypsilanti, Mich., Oct. 28.
 Selig, E. L., showman, Astoria, Cal., Nov. 9.
 Schuecker, Edmund, musician, Krenghnach, Ger., Nov. 9.
 Schultz, Pete, showman, Troup, Tex., Nov. 15.

Sands, Wm. A., actor, Auburndale, Fla., Nov. 20.
 Sanger, Geo., circus owner, London, Eng., Nov. 28.
 Saunders, Westropp, stage manager, Phila., Nov. 29.
 Stockton, John A., vaudeville, Phila., Dec. 12.
 Saville, Frederick, actor, Fordham, N. Y., Dec. 13.
 Schneider, Roma, actress, St. Louis, Mo., Dec. 28.
 Thompson, John, circus, Peoria, Ill., Jan. 31.
 Transfield, Thos., manager, N. Y. City, Feb. 7.
 Thompson, Denman, actor, West Swanzy, N. H., April 14.
 Thorne, John T., vaudeville, Marquette, Wis., May 19.
 Tait, W. Morrow, ventriloquist, Harrisburg, Pa., July 17.
 Tracy, Thos., circus man, Utica, N. Y., July 25.
 Thomas, Prof. Erwin, dancer, Cincinnati, O., July 25.
 Tansy, Patrick, playwright, N. Y. City, Oct. 8.
 Tornberg, Samuel, actor, N. Y. City, Oct. 5.
 Turner, Geo. H., actor and manager, Chicago, Ill., Oct. 1.
 Tristram, Alice, singer, N. Y. City, Nov. 26.
 Thede, William F., musician, Baltimore, Md., Dec. 23.
 Trescott, Virginia Drew (Mrs. W. Melbourne McDowell), actress, Flushing, L. I., Dec. 30.
 Van Dusen, Herbert, vaudeville, Zanesville, Ind., Jan. 10.
 Vallaire, Louis, treasurer, N. Y. City, April 4.
 Vaut, Jacob, musician, Geneseo, Kan., April 12.
 Valdis, Lizzie, aerial, N. Y. City, June 6.
 Vaughn, Mrs. Olea Bull, West Lebanon, Me., July 18.
 Vernon, Carl, actor, Augusta, Me., July 24.
 Verfon, Chas. S., aerial, Baltimore, Md., July 24.
 Walker, Geo., comedian, Long Island, N. Y., Jan. 6.
 Wren, Mrs. Lew, actress, Houston, Tex., Jan. 6.
 Williams, Mrs. Thos., actress, Globe, Ariz., Jan. 17.
 Wood, Dr. H. W., owner and manager, Sedalia, Mo., Feb. 7.
 Ward, Daniel J., actor, Worcester, Mass., Feb. 26.
 Willard, Chas., actor, Chicago, Ill., Feb. 27.
 Wragland, Florence, actress, Phila., Pa., March 7.
 Wiley, Wm. J., manager, Fall River, Mass., March 13.
 Warren, J. C., circus man, Manchester, N. H., March 13.
 Willie, James C., vaudeville, March 25.
 Waller, John E., vaudeville, Brooklyn, N. Y., April 10.
 Wheeler, Dave H., agent and manager, Coney Island, N. Y., April 10.
 Wendell, Jacob, Jr., actor, N. Y. City, April 22.
 Wilson, Jos. B., actor, Chatham, N. B., April 6.
 Williams, Mrs. Barney, actress, N. Y. City, May 6.
 Wilson, Gladys E., vaudeville, Shanghai, China, March 16.
 Whittington, Geo. R., musician, Milford, Mass., May 23.
 Whittington, Ida, opera singer, N. Y. City, May 28.
 Weber, Albert, billposter, New Orleans, La., May 28.
 Wildman, Fred J., agent, Chicago, Ill., June 4.
 Whythe, Olga, chorus girl, Sea Gate, N. Y., June 11.
 Wood, Oscar, author, Port Chester, N. Y., July 6.
 Williams, Helen, singer, Chicago, Ill., July 3.
 West, Chas., vaudeville, May 23.
 Wilson, John, clown, Saskatoon, Can., July 25.
 Wise, Frank, actor, Actors' Home, July 24.

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DEATHS IN THE PROFESSION.

CONTINUED.

Watkins, Grant, showman, Melrose, N. M., June 20.
Williams, John C., actor, Phila., Pa., Sept. 12.
Watson, Frederick, actor, N. Y. City, Sept. 18.
Winchester, Chas. A., musician, Belvidere, Ill., Sept. 15.
West, Mollie, actress, Bombay, India, 31.
Wilkes, Paul Tupper, actor, N. Y. City, Oct. 31.
Wright, Fred, actor, Europe, —.
White, A. G., manager, Boston, Mass., —.
Woodruff, Wm., showman, N. Y. City, Nov. 21.
Wyckoff, Helen C., actress, N. Y. City, Nov. 13.
Young, Geo. S., actor, Jackson, Tenn., Nov. 4.
Zimmerman, Jos. W., treasurer, Pittsburgh, Pa., Jan. 22.
Zoeller, Mrs. Tina, Brooklyn, N. Y., May 27.
Zenger, Max, composer, Munich, Ger., —.

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formation is at hand. Corrections and addi-
tions are invited to enable the publication of
amended lists in subsequent issues, as it is
our desire to catalogue the permanent head-
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OUT OF TOWN NEWS

Washington, D. C.—That great American
animal, the ground hog, woke up, came out, and
saw his shadow, and back he went, leaving the
city in a cold Northwest blizzard, but it was not
enough to prevent the amusement loving patrons
to do their duty, as all the houses had a warm
reception for all, and first class attractions with
excellent business.

ACADEMY (J. W. Lyons, mgr.)—"The White
Slave" week of 12; "The White Slave" week
of 19.

BRUNSON (L. Stoddard Taylor, mgr.)—John
Mason, in "As a Man Thinks," seen for the first
time in this city, was well received, and drew big
business week of 5. E. H. Sothman and Julia
Marlowe, in Shakespearean repertoire, week of
12; De Wolf Hopper and all star cast, in "Pina-
fore," week of 19.

COLUMBIA (Fred G. Berger, mgr.)—"College
Hero," presented by amateurs for the benefit of
Noel House, with five hundred in the cast, was a
big success. Washington's society was out in
full force, and capacity business ruled week of 5.
Wm. H. Crane, in "The Senator Keeps House,"
week of 12; Geo. Evans' Minstrels week of 19.

NATIONAL (Wm. H. Rapley, mgr.)—Maude
Adams, in "Chatterbox," is one of the most
elaborated productions ever seen here. Each
and every one of the company are excellent in the
cast, and the performance was fully appreciated
and gratified the big business week of Feb. 5.
Mlle. Emma Trentini, in "Naughty Marietta,"
week of 12; "Get-Rick-Quick Wallingford" week
of 19.

CASINO (W. T. Kirby, mgr.)—With another
unusual heavy program, it seems to be a question
how far the walls of this house will stretch with
capacity business, for such was the case week of
5. Bill week of 12: The Great Lind, Billy K.
Wells, Walter Walters and company, Lew Wood,
the Caribons and new up-to-date pictures. Sun-
day concerts draw capacity.

CHANCE (Miss H. Winifred De Witt, mgr.)—
For enjoyable surprises one has only to attend
the home of polite vaudeville, for the programs
offered far surpass anything of any previous
season, as it has been one continuous season of
capacity, week of 5. Bill week of 12: Carrie De
Mar, "The Hold-Up," Billy Gordon and Nat Marx,
the Berrens, Mr. and Mrs. Perkins D. Fisher, the
Kutman Brothers, Sprague and McNece, and the
photoplane.

COLOSSEUM (A. Julian Brylawski, mgr.)—The
regular up-to-date program of high grade vaudeville
acts and pictures did as usual, capacity, week of
5. Bill week of 12: Gypsy Trio ("A Night in a
Gypsy Camp"), Lorenzo Cox, John Dooley and
Eddie Jones, Paoli and Cremonesi, Quigley and
Adair, with Pathe's weekly review of current
events. Sunday concerts drew big attendance.

GAYETY (George Peck, mgr.)—The Bon Tons,
with a fine company, including Bert Baker, Lee
Hickman, Babe Latour and others, pleased large
audiences week of 5. The Bowers Burlesquers,
with Harry Houdini, the handkerchief king, as an extra
attraction, week of 12. The Sunday concerts do
well.

IMPERIAL (William G. Sheehy, mgr.)—The
house is dark week of 12, but plans are making
for an early re-opening.

LYCEUM (A. O. Mayer, mgr.)—The New Cen-
tury Girls did big business week of 5. High
School Girls week of 12.

MAJESTIC (Frank B. Weston, mgr.)—This
house is still dark.

LYNN, Mass.—Central Square (Col. Willard
G. Stanton, mgr.)—"Pinafore," as presented by
the William Wolf Opera Co., pleased large audi-
ences week of 5, and for the week of 12 the com-
pany is seen in "Fra Diavolo." At the concert
on the evening of 11 appeared Al. Meader, in
recitations and impersonations; Dale and Clark,
and Gordon and Stafford.

LYNN (Jeff Callan, mgr.)—Eileen De Roche,
known as the "prettiest girl in Boston," is booked
for this theatre week of 12, and a number of
headline acts. Business good.

OLYMPIA (A. E. Lord, mgr.)—Under the pre-
sent order of things there is now two new shows
each week, and for the first half, beginning 12,
was "The Three Musketeers," and "The Three
Hastings, Martini and Frabini, Billy H. Jones,
Smith and Champion, Norwood and Norwood,
and Baby Mine, for 15-17: Al. Libbey, the Carlton
Sisters, John W. O'Connor, the Home Choir,
Girard and Gardiner, Lillian Bordeaux, and the
Great Webster. Business continues good.

AUDITORIUM (Morrison & Mark, mgrs.)—"The
Bosary" drew packed houses for the week of 5,
and it is being repeated the current week. "The
Nest Egg" will be seen week of 19.

COMIQUE (M. Mark, mgr.)—Pictures and songs
and the baby beauty contest are being seen by
large audiences.

DREAMLAND (A. E. Hortsman, mgr.)—The pic-
tures and illustrated songs are being shown after-
noon and evening. Good houses.

PASTIME (A. E. Lord, mgr.)—Good pictures
and songs.

NOTES.—Monte Thompson, the well known the-
atrical manager, who resides in Salem, is slowly
recovering from a serious illness. John A.
Doyle, who was for many years doorkeeper at the
Auditorium, is recovering from a serious illness.

At the meeting of the Lynn T. M. A.
Lodge, 4, the officers were installed and the an-
nual banquet held. Moses A. Pickering, of Bos-
ton, one of the founders of the order, and John
Thompson, another veteran member, were present
and spoke. A social followed the meeting.

Springfield, Mass.—Court Square (D. O.
Gilmore, mgr.)—"Pinafore" Feb. 8, with all
star cast, good business. "Spring Maid" (re-
turn engagement), 9, had two large houses.
"The Marionettes," 10, pleased. "A Night
Off," 10, Jan. Kubelk 12, "Seven Days" 13.
Howe's moving pictures 15-17, "Belle of New
York" (local talent) 19, 20, "The Follies" 21.
22, "The Grain of Dust" 23.

NOTES.—(S. J. Green, mgr.)—Bill week of
12: Princess Rajah, Valletta and her Indian
leopards, the Bison City Four, Three Bo-
hemian Singers, Romulo Delano, Barry and
Johnson, and Freeman and Dunham.

GILMORE (P. F. Shea & C., mgrs.)—Mid-
night Maidens 5-7. Harry Ward and Margie
Hilton were big favorites. Business good.
"The Crusaders" (motion pictures) 8-10, Ban-
ner Show 12-14, "The Goose Girl" 15-17,
Runaway Girls 19-21.

NOTES.—Robt. J. McDonald, manager of the
Gilmore, has been transferred to the Frank-
lin Square, Worcester. The best wishes for
his future success go with him from the many
friends he has made while at the helm at the
Gilmore.

Fall River, Mass.—Academy of Music
(Geo. S. Wiley, mgr.) Thomas E. Shea and a ca-
pable company presented "A Man and His Wife,"
"The Bells," and "Dr. Jekyll and Mr. Hyde,"
last week, to good business, and gave great sat-
isfaction. "Madame Sherry," 14, "Raggy Mine,"
19, Paul Marcel 20, 21; "The Fortune Hunter,"
22-24.

SAVOY (Jellia Cahn, mgr.)—Last week's bill
headed by Stella Hammerstein and company, in
"The Tyanny of Fate," was a strong one, and
drew capacity houses at all performances. Bill
week of 12: McWatters and Tyson, Buck Brothers,
Gertrude Vanderbilt and Clay Smith, Jones and
Clark, Newsmith and Sheridan, Great Johnson, Al-
les and Hughes, and Harrison Armstrong Players.

Bizou (O. L. Benson, mgr.)—Vaudeville and
motion pictures.

PREMIER (C. L. Benson, mgr.)—Vaudeville and
motion pictures.

Lowell, Mass.—Opera House (Julius Cahn,
mgr.)—"The Fortune Hunter" Feb. 15-17.
E. P. KERR'S (Will H. Stevens, mgr.)—Bill
week of 12: Three Diving Girls, Rose Sharon and
company, Mamie Remington and Picks, Hugh

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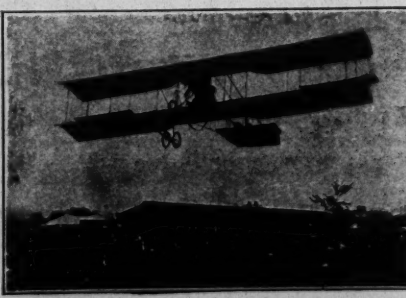
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Lloyd and company, Pritzkow and Blanchard,
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Marvels.

MASS. So. (James Carroll, mgr.)—Bill for 12
and week: Kendall Weston and company, Aerial
Barkers, Madam Flower, and Lander Bros.

ACADEMY OF MUSIC (W. T. Howley, mgr.)—
For 12 and week: Fannie Hatfield Stock com-
pany, with La Don and Veretta and Louie Marks,
Four Musical L'Aeolians, and William Gilmore.

NOTES.—The Pastime Picture Palace changed
hands last week. All of the picture houses
report "good business."

Lawrence, Mass.—Opera House (Julius
Cahn, mgr.)—"The Fortune Hunter" Feb. 19.

"Seven Days" 21.

COLONIAL (John F. Adams, mgr.)—Dark in-
dedicated.

NICKEL (John B. Oldfield, mgr.)—Bill week of
12: Carlton Sisters, Bert and Lottie Walton,
Great Henri French, Dan Miley, Smillette Sis-
ters, Magee and Kerry, and Jane Darrow and
company.

NOTES.—John F. Adams, manager of the Colonial
Theatre, has tendered his resignation, to take
effect Feb. 11. Mr. Adams has filled the po-
sition of manager for several years, and by his
pleasant personality he has endeared himself to
the theatre-going public, who will greatly miss
him, but will certainly join in wishing him
the greatest success possible in his new venture.
Mr. Adams intends to enter the real estate busi-
ness in Lowell.

Taunton, Mass.—Park (Marie Kearns,
mgr.)—"Baby Mine" came Feb. 10. "The For-
tune Hunter," 12. Owing to cancellations book-
ings have been limited, but the outlook is now
good for many successes before the season closes.
"Seven Days" will arrive 17.

NOTES.—The Wiltenton Nickel Moving Pic-
ture House is making a big hit this week with
"The Colleen Bawn." The Broadway has
been given over to amateur polo and roller skat-
ing. The Casino, Star, Columbia and Music
Hall are all putting forth their best efforts to
attract the public, and are doing well. Feature
pictures are being shown at all the houses.

Oklahoma City, Okla.—Overholser Opera
House (H. J. Moore, mgr.) Feb. 4, 5, Aborn
English Grand Opera Co. was received well by
large houses. "The Fortune Hunter" 10, 11;
Sheehan Grand Opera Co. 13, "The Flirting Prin-
cess" 15.

FOLLY (F. M. Tull, mgr.)—Bill week of 11:
Kip and Kippy, King and Lovell, Rose Keesner,
Klein, Ott and Nicholson, and E. Allen Warren
and company.

METROPOLITAN (F. O. North, mgr.)—North
Bros. Stock Co. presents, week of 5, "A Woman's
Way." Week of 12, "Beverly of Graustark."

EMPEROR (Jack Boland, mgr.)—Showing four
reels of the latest motion pictures, with orches-
tra and pipe organ recital.

Dallas, Tex.—Dallas Opera House (Geo.
Anny, mgr.)—"Over Night" Feb. 7, 8. Aborn
English Grand Opera Co. presents "Madame But-
terfly" 9. "Lucia Di Lammermoor" matinee 10.
"The Tales of Hoffmann" night 10.

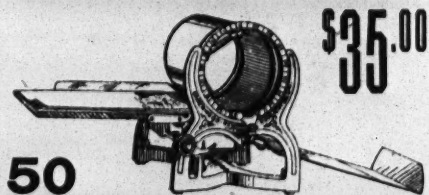
MAJESTIC (O. F. Quinn, mgr.)—Bill week 5:
Lee Salvaggio, Telegraph Four, Ray Belmont and
Mattie Earl, Menlo Moore's "Rah! Rah! Boys,"
with Lorna Jackson, Alexander and Scott, and
Four Casting Dumbars.

PRINCESS Musical Comedy Company, and motion
pictures.

Petersburg, Va.—Academy of Music (M.
L. Hochelmer, mgr.)—"The Cow and the Moon"
Feb. 5.

LYRIC (Chas. O. Moss, mgr.)—Bill week of 5:
Curtis Trio, Bessie La Mont, Eleanor Waring,
and Ben Wilton. Business excellent.

WINDMILL (Roy Holstein, mgr.)—Motion pic-
tures, to capacity.



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Burlesque News.

Ruby Leoni a Life Saver.

On Thursday evening, Feb. 8, on her way to the Gaiety Theatre, Pittsburgh, while going through the alley from the Colonial Hotel, Miss Leoni saw a horse lying upon the ground and, as she approached, it tried to rise, but fell back as if unable. Her heart went out to the poor animal, lying as it was, and the weather near zero. She immediately went to the theatre box office and called upon the Humane Society, who treated the matter first as a joke, but, on her insisting, they sent around a man to shoot the animal. Through the interference of the manager of the theatre and the stage hands, they got the horse upon its feet and led it to the police stables, where it was given a good meal of oats and hay.

Al. Reeves Tenders Andy Lewis Banquet.

Andy Lewis was tendered a banquet by Al. Reeves and company, at the Terminal Hotel, Hoboken, N. J., Feb. 9, after the evening performance, it being Andy's birthday. The entire company attended. It is needless to say that everybody had a good time. Andy was kept busy reading telegrams wishing him the best in the world from his many friends.

Beatrice Harlowe's Ciney Hit.

Beatrice Harlowe was the dearest bled in the Ducklings, and she was the glorious surprise of the show, as given at People's, in Cincinnati. There were other rollers of more or less tender age and good looks. The show was a high speed affair, and Madge Hughes and Margie Bennett helped it go some. Charles Boyle and Tony Kennedy provided the element of comedy.

Sim Williams' New Show.

Sim Williams has the entire book finished for his burlesque next season. Sim will have a real novelty show, including special scenery, elaborate costumes, and he promises one of the best shows on the Western wheel, several well known feature attractions having signed with him for next season.

W. C. Cameron, Actor-Manager.

Lew Seeker has been unable to play his part with the Zallah Show, on account of losing his voice. W. C. Cameron, the manager of the show, has been playing the role, and made a big hit.

McDonald for Franklin Square.

P. F. Shea & Co. have transferred Robt. J. McDonald from the Gilmore Theatre, Springfield, Mass., where he has successfully managed the house, to the Franklin Square, Worcester. Mr. McDonald's successor for Springfield has not been named as yet.

Thelise to Run Stock.

Stock burlesque will again be tried at the Gaiety, Albany, this time by M. M. Thelise, who will open at that house Feb. 19, with Violet and Katherine Pearl at the head of the Permanent Stock Co. New burlesques will be presented each week.

Helen Van Buren to Be Featured.

Helen Van Buren, prima donna, with the Sim Williams Ideal, will be featured over the Western wheel next season.

NOTES.

THERE ARE few laymen who are better known in the burlesque business than J. F. Downes, the popular sales manager for the Wood, Harmon Co., of New York. Mr. Downes is known to almost every principal in burlesque, and has been the means of putting many an amateur investor on the right side of the game. He was a visitor to the Rose Sydel Show last week, and brought to W. S. Campbell and his charming wife, Rose Sydel, the interesting news of a big jump in the value of some of their recently purchased Brooklyn real estate. Last Summer Mr. Campbell made some purchases of property in the addition known as Rugby, which, through the new certain erection of a subway continuation, has jumped nearly three times its purchase value. It's funny that such luck always seems to come to those who are already well supplied with the riches of this earth. Mr. Downes visited the Rose Sydel Show during its Boston engagement, and was the guest of W. S. Campbell and Miss Sydel.

FRED NOLAN, of the team of Murphy and Nolan, joined Lew Watson's Cozy Corner Girls Co., at Cook's Opera House, Rochester, replacing Chas. Mack, who went to join his wife at Chicago, where they intend to play vaudeville for the rest of the season. Fred went on to give his first show at Rochester, and was a big hit, and only had one rehearsal.

MICKIE O'BRIEN, the popular chorister, whose writings for a theatrical paper caused such a commotion a season ago, is still with the Rose Sydel Show, but will close in a few weeks, probably when the show plays the Gaiety, Philadelphia. Mickie is an all the year round trouper, and can usually be found behind a candy wheel or jewelry spindles in the Summer months with some circus or carnival company.

LA NETA, "The Girl in Red," is the extra added attraction with the Miss New York Jr. Co., at the Standard Theatre, St. Louis, this week, and week of Feb. 19, with same company, at the Empire, Indianapolis.

ANNIE MORRIS, who has been doing an act with Vinnie Henshaw, with the Rose Sydel Show, closes with that company at the Olympic, New York. Miss Morris will probably return to vaudeville.

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A Hit in Chicago,
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Music by VINCENT ROSE

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BURLESQUE NEWS

GET YOUR BURLESQUE REVIEWS AND NEWS FRESH EVERY WEDNESDAY.

ZALLAH'S OWN COMPANY.

Miner's Eighth Avenue, Feb. 12.
"A DRESS REHEARSAL AT THE FOLIES BERGERE."

Cast:
Bill Jenkins.....Tom Barrett
The Musical Director.....Harry Bentley
Grace La Rue.....Mae Rose
Kathleen Clifford.....May Belle
Ada Lewis.....Leathe Keeney
Elizabeth Goodale.....Peggie Fahr
Otis Harlan.....Lew Seeker
Laddie Cliff.....Ralph Samone
Mons. Marcel.....Faldoro
Mlle. De Beryl.....Sophie Artz
The Electrician.....Harry Artz
The Property Man.....Lew Wall

"THE UNKISSED ORIENTAL."
Moe Glinksky.....Harry Bentley
King Dough Dough.....Faldoro
Prof. Lambert.....Lew Seeker
Rory O'Rourke.....Tom Barrett
Susan Snooks.....Peggie Fahr
Lulu Lambert.....May Belle
Betty.....Mae Rose
Jimmy Item.....Ralph Samone
Hassan.....Leathe Keeney
Princess Zallah.....Zallah
Chorus: Florence Wall, Sophie Artz, Margaret Morris, Lottie Gibbons, Anna Bentley, Lillian Kirby, Elsie Willard, Marie Walsh, Geraldine Fleming, Maudie Choate, Frances Le Roy, Dolly Wallace, Dorothy Levazo and Neil Coggey.

Dancing Dolls: Ethel White, Florence Celeste, Minnie Phillips, and Dora Harris.
Olio: Faldoro, the instrumental ventriloquist; Tom Barrett and May Belle in a comedy sketch, "The Suffragettes"; Mae Rose, the high-voltage comedienne; Mlle. Vortex, the acrobatic Venus.
Zallah's Own Company, presenting a stall-wart burlesque show, opened at Miner's Eighth Avenue Feb. 12, to a good house, and it is a most entertaining burlesque troupe. Zallah has an aggregation of funny comedians, clever principals and a bunch of pony and show girls that stand out. The burlesques, by Geo. Totten Smith, are cleverly written, combining real comedy, funny situations and many novel ideas. The song numbers used in the show are catchy and nicely costumed, the chorus working with a snap, in good voice and fine form throughout. Zallah, who is the real feature, offers her Oriental dance as the closing number with the show, and is a dancer that stands alone as an artistic, graceful and fascinating exponent of the ancient Turkish dance.

Tom Barrett carried the show along with his able performance. Harry Bentley, in Dutch and Hebrew characters, was a big hit, handing out abundance of laughs. Faldoro, a performer of many accomplishments, was a real feature. Ralph Samone is a clever little fellow who can play a part and knows how to sing.

W. C. Cameron, the manager of the show, proved that he was also an actor of no mean ability. Mr. Cameron played Lew Seeker's part, Mr. Seeker being laid up with a bad throat. Mae Rose, the soubrette with a winning way and a pleasing voice, captures her audience, at sight and May Belle must be put down as a real hit.
Leathe Keeney was a charmer, and Peggy Fahr an encore winner and a favorite.
The opening number, by a handsomely costumed chorus, "Down to the Folies Bergeres," was nicely put over by the girls. "I Want to Hear a Yankee Doodle Tune," sung by May Belle, was another good number. Leah Keeney fed them a Spanish number, which was prettily sung and nicely worked up by chorus. "Do It Now," by Mae Rose and Ralph Samone, introduced a neat dancing finish. "The Boulevard Glide," by May Belle and chorus, was a fast number. "Under the Pretzel Bough," sung by Harry Bentley, with Faldoro, W. C. Cameron, Tom Barrett and Ralph Samone, was a winner. Mae Rose pleased again with "The Mississippi Dip." The girls totaled and bear-capped in fine style.

Peggie Fahr sang "Love Me" as it should be sung. The rope-skipping dance by the dancing dolls, Ethel White, Florence Celeste, Minnie Phillips and Dora Harris, was nicely done and received numerous encores. "Faust," by entire company, was a good closing number.
Faldoro opened the olio with his new combination instrumental and ventriloquist act, working with a figure, and introduced his imitations of band and orchestra instruments. His wonderful ventriloquist work was a real novelty and would be a feature on any bill.
Tom Barrett and Mae Belle were next seen in a comedy skit, "The Suffragettes." Good comedy, excellent songs, dancing and character changes made this act one worthy of the many encores they received.

Mae Rose, in a beautiful creation of green, opened with "I Want a Girl," then to "Fiddle Up," and closed her act with "Do a Little Something for Me." With her winning way,

pleasing personality and good voice, she was a big hit. Mlle. Vortex, the aerial Venus, presented a novelty thriller, doing a combination trapeze and tooth grip act, and held the audience spellbound with her hazardous feats. As a finale she grips a bit on a wire with her teeth and swings out over the orchestra. This is one of the best olio acts in burlesque.

The closing burlesque, "The Unkissed Oriental," opened upon a pretty Oriental scene. A good ensemble number by the chorus in Salome costumes was sung nicely. A tumbourine dance by the dancing dolls was very good. May Belle and Ralph Samone, singing "I Want a Pal Like You," was a clever little number nicely sung. Harry Bentley sang several good parodies. Harry has a regular voice and put over the classics in fine form. "A Jolly Tar Like Me" was another song well sung by Harry. "I Know Just What to Do," by Mae Rose and chorus, was another applause getter. Zallah, in her beautiful Oriental dancing classic, closed the show, and her movements were certainly class.

The entire show from start to finish holds the interest of the audience. The scenery shows the fine work of a master scene painter. Magnificent costumes and electrical effects make this show one worth going a long way to see.

ROBINSON CRUSOE GIRLS (Eastern).

Columbia Theatre, Feb. 12, 1912.

Presenting

"LOST—A MILLION DOLLARS."

The cast:
Lushington Skates.....Charles Robinson
Jack Salvesmeier.....Harry Hills
Mike Clancy.....Putsey Barrett
John D. Morganbilt.....Charles Dunn
Rostant Chanticleer.....Bernard Woods
John Conklin.....Jack Dean
Versa Tilly.....Ollie Woods
Beerie Tamington.....May Bernhardt
Pauline Kasekoff.....Ida Emerson

"THE GAY SKYLARKERS."
Solomon Sox.....Charles Robinson
Michael McGraft.....Putsey Barrett
Pinkerton Barker.....Harry Hills
Percy Nottingham.....Charles Dunn
Tid.....Dene Slippem
Antonio Gatti.....Jack Dean
Bobby Hodge.....Bernard Woods
Sparker Plug.....Harry Kane
Faker.....Joe Tate
Menda Sox.....May Bernhardt
Baby Wise.....Ollie Woods
Tourist.....Freda Lehr
Nerva McGraft.....Ida Emerson

The chorus: Eunice Podl, Lottie Von Bremen, Vivian La Verne, Mabel Leon, Lillian Lawrence, Vivian Davidson, Evelyn Earle, Sadie Young, Madolyn Fredericks, Margie Conboy, May Merriland, Carolina Fiske, Freda Lehr, Irene Halliday.

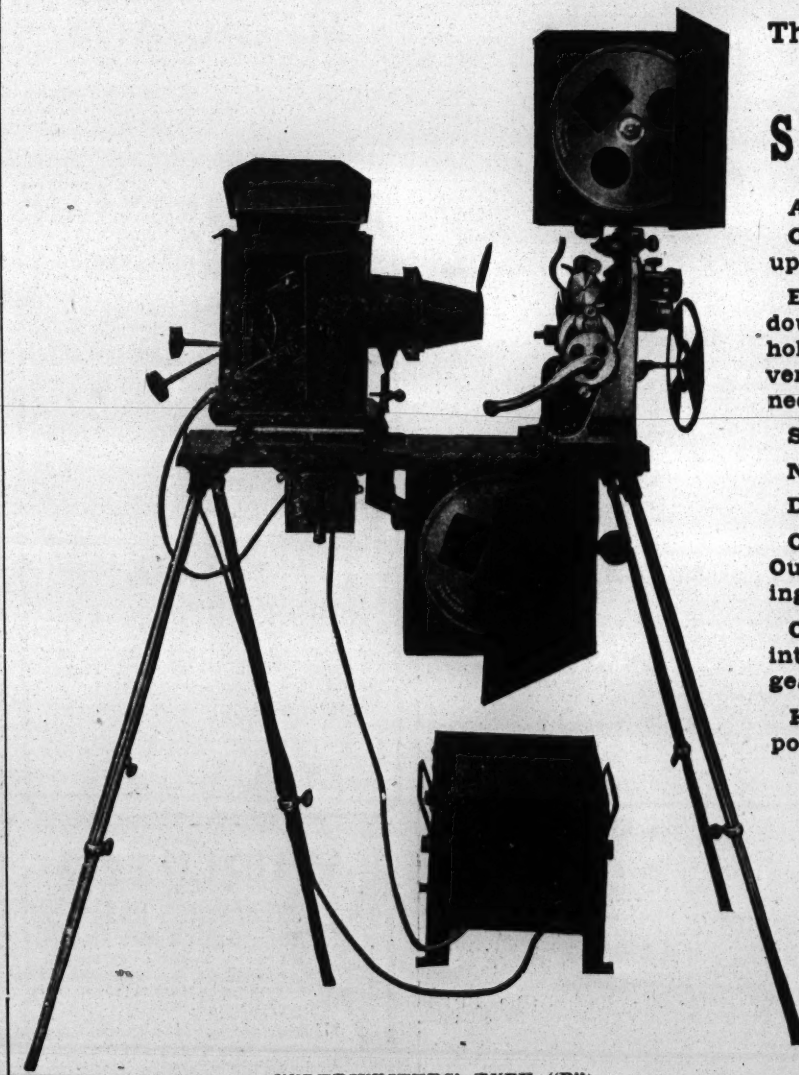
Appearing before a large sized audience, Charles Robinson, with his excellent organization, began their first New York engagement this season, Monday matinee. The opening place, which gives Mr. Robinson ample opportunities for fun-making, is the same as presented last season. His assisting company, principally Ida Emerson, Harry Hills, Putsey Barrett and Ollie Woods, pleased in their different characters. A few of the musical numbers include: "Jungle Glide," "When I'm in Town," "Fly, Fly, Fly," "Mary Mine" and "Under the Raspberry Trees." The specialties are Putsey Barrett and Chas. Dunn, Irish comedians; Ida Emerson and Harry Hills, comedy and songs; Charles Robinson, in his clever specialty, and as an extra feature, Woods and Woods Trio, in a playlet entitled "An Elopement by Wire." The burlesque, "The Gay Skylarkers," is entirely new, and was written by Charles Robinson and Matt Woodward, employing the whole company to good advantage. It will be fully reviewed in next week's issue.

Here Are the Cracker Jacks.

FEB. 5, 1912.

DEAR MR. EDITOR—Would you kindly give me space, for I come, not to prove what Brutus—I mean Al. Reeves—spoke, but to say what I do know, for Caesar—I mean Al—say what I must take a little from "Give me credit, boys," and add to the laurels of the Cracker Jacks, for the Cracker Jacks holds the record at the Star Theatre, Brooklyn, made three years ago in August, and I doubt whether it will ever be beaten, and we doubt whether it could fry eggs on the head no blizzard but could fry eggs on the head, and should anyone care to doubt my statement, the books and receipts are on record at the Star Theatre. But business has been great, and just closed at the Gayety, Washington, to a phenomenal week, and Friday night playing the biggest house and largest receipts in the history of the house, turning

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| Feb. 21—One Thousand Miles Through the Rockies, 350 feet. Descriptive. Everything Comes to Him Who Waits, 850 feet. Comedy. | Mar. 5—Lost, Three Hours, by Ethel Brownling, 1,000 feet. Comedy. |
| Feb. 23—Children Who Labor, by Ethel Brownling. Produced in co-operation with National Child Labor Committee, 1,000 feet. Dramatic and Educational. | Mar. 6—The Yarn of the "Nancy Bell," by Sir W. S. Gilbert, 970 feet. Comedy. |
| Feb. 24—New York City Street Cleaning, 425 feet. Descriptive. The Lost Kitten, 575 feet. Comedy. | Mar. 8—The Hair Apparent, by Marion Brooks, 1,050 feet. Dramatic. |
| Feb. 27—How Motion Pictures Are Made and Shown, 1,000 feet. Descriptive. | Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden, N. Y., 540 feet. Educational. The Patent Housekeeper, 460 feet. Comedy. |
| Feb. 28—My Double and How He Undid Me, by Edward Everett Hale, 1,000 feet. Comedy. | Mar. 12—The Baby, by H. B. Marriott Watson, 1,000 feet. Comedy. |
| Mar. 1—Tony's Oath of Vengeance, 1,000 feet. Dramatic. | Mar. 13—Her Polished Family, 1,000 feet. Comedy. |
| | Mar. 15—For the Commonwealth. Produced in co-operation with National Committee on Prison Labor, 1,000 feet. Dramatic. |

away 1,000 people; standing in balcony, 300, at 25c.; nearly 400 at 50c., downstairs, and putting 150 on the stage at \$1 a head, and it wasn't a good day for standing, either. These are facts, not fiction, and can be substantiated if necessary, and with the permission of the Columbia Amusement Co., will give you figures. So with these few remarks and success to all, give the Cracker Jacks a little credit, boys. Yours truly, HARRY LEONI, manager Cracker Jacks.

The Queens in Cincinnati.

Harry Koler and Al. K. Hall are a couple of king comedians, who take a few tricks themselves in the great game for favor played so well by the Queens of the Jardin de Paris. This attraction did splendidly during the Cincinnati engagement, at the Standard. Grace Du Bois, Rose De Mar, Margie Catlin and Mae Melbane were four queens who dealt out pleasing hands. A bicycle stunt by Sid and Edith Frantz made the crowds gasp.

Rankin D. Jones Dead.

Rankin D. Jones, senior member of the firm of Jones & Jones, attorneys for the Empire theatrical circuit and the Hueck Opera House, Cincinnati, O., died at his home in that city, Feb. 6, as the result of a stroke of apoplexy. The deceased was prominent as legal adviser for theatrical and hotel interests for many years, and was trustee for the estate owning Sinton and Burnett hotels here. He was sixty-five years of age.

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5 Deeper Shade Heroes	12 Olive Healthy	19 Japanese
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No. 1 White	No. 4 1/2 Rose Tint	No. 9 Chinese
2 Flesh Pink Tint	5 Ruddy Old Man	10 Indian
2 1/2 Light Flesh Pink Tint	6 Sallow	11 Othello
3 Deep Flesh Pink Tint	7 Sunburn	12 Gypsy
3 1/2 Brunette Flesh Tint	8 Olive for Creole, Spaniards, Italians, etc.	13 Mulatto, Arabs, etc.
4 Blonde	8 1/2 Gray Powder	14 Japanese
4 1/2 Light Flesh		

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Black, Light Brown, Dark Brown, Dark Gray, Light Gray, Dark Crimson, Light Crimson, White, Lake or Flesh.

Crayons, 15 Cents Each

Rose Tint, Light and Dark Cobalt, Blonde, Light and Dark Green, Ultramarine, Orange, Turquoise, Peacock.

Eyebrow Pencils, 10 Cents Each

Black, Light and Dark Brown, Light and Dark Blue.

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With Brush and Mirror...40c	Youthful Tint Liquid	16 oz. Tins...\$1.25
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THE GIRL WITH THE HATS

With the "BON TONS"

THE CIRCUS FEVER.

BY HARRY LA PEARL.

Nearly all show people are acquainted with the circus fever. For the benefit of the few who do not know what it is I will try to explain. It is not like the malaria or typhoid.

It is a disease very different from any other I know. It has had doctors, managers and scientists guessing for years in regard to a cure, but so far they have been unable to discover same. Strange to say, it is a very serious disease, but does not prove fatal, as it only has a tendency to make the patient feel ambitious.

One usually notices the symptoms in the Spring—it causes you to imagine you can see elephants, smell blue paint and hear brass bands. If you have the ailment very seriously you undoubtedly will see your imaginations in reality.

The only real cure for circus fever is old age or too much prosperity, and still in the years to come it very often manifests itself in various stages.

Once a trouper you always carry that tender spot for some return engagement. It isn't always as pleasant as we picture in our mind's eye. Very often the weather is very disagreeable and we experience some unpleasant situations. Well do I remember, while with the B. & B. Show, the muddy lot in Charlotte, N. C. After the show was loaded at night an elephant was discovered stuck in the mud, and it required nineteen stake pullers to hoist his trunk, thus enabling him to meander on his way to the cars. But what it is a merry life.

I told the story about the elephant and his trunk in the menagerie and it made the lions roar. I have been asked very often in the Summer what we circus folks do in the Winter. Some are comfortably seated by the fireside in some country village. Some are playing vaudeville, while others are trying their best to weather the storm. The last mentioned are the greatest sufferers from the circus fever.

I am well acquainted with a party who thought he was cured of the fever, so wanted to go into vaudeville the worst way. He took out a big act, but it was not as much of a success as he anticipated. Being good-hearted, he thought everybody was entitled to a living, so he is now aiding the storage company in meeting their ends. I entertain no doubt that he will be a sufferer of the dreaded disease in the near future.

For the benefit of all from a financial standpoint, let up hope the circus fever has a long and successful year, with plenty of victims.

HAROLD ROSSITER NOTES.

Haynes, Slight and Dennison, in their sketch, "The Campus Dream," are using a corking good song from the catalogue of Harold Rossiter, entitled "Down in Melody Lane."

Carita Day, doing "The Dance With the Dummy," is using a new Rossiter song, entitled "Come With Me to Spooney Land."

Bogart and Nelson are "cleaning up" with a new song, written by George Morlarity, entitled "Remember Me to My Old Gal." The Three Lyres, playing the Orpheum circuit, have added a new song to their act, and report that it is a hit with them. The number is "Remember Me to My Old Gal."

J. A. FORSTER MUSIC CO. NOTES.

The Misses Ryan and Kollen have improved their act a great deal by using "At the Ragtime Ball," Kennedy and Stangley Sisters are introducing over the Sullivan & Considine circuit "At the Ragtime Ball," and "Garland of Old Fashioned Roses," with great success.

Hagebara Sotiro, the Japanese equilibrist, is using "Dream of the Fairies Waltz" in his act, and is making a hit, as the music just suits his work.

Grace Densmore is singing "At the Ragtime Ball" with great success.

Flo Odlier is singing "At the Ragtime Ball," and Gee, But It's Great To Be Loved.

Morton and Bryan are using "Garland of Old Fashioned Roses," and "At the Ragtime Ball," and are making a big hit.

George Jackson, formerly of the Empire Trio, is scoring tremendously with "At the Ragtime Ball," down South.

Beck and Preston are meeting with success in their rendition of "At the Ragtime Ball," and they report that it has outdistanced anything that they have ever used. Miss Preston, who is also using "Garland of Old Fashioned Roses," declares it the most effective ballad she has ever used.

Fred Elliott, with his musical conception, "The Musical Broom," is featuring "Garland of Old Fashioned Roses," and meeting with unqualified success.

The College City Quartette have added to their repertoire "Ragtime Ball," and claim that it is going to be one big hit.

The Three Southern Roses are using "Garland of Old Fashioned Roses" around Chicago, and there is nothing to be said regarding the way they put the song over. One night last week they took nine encores with the song.

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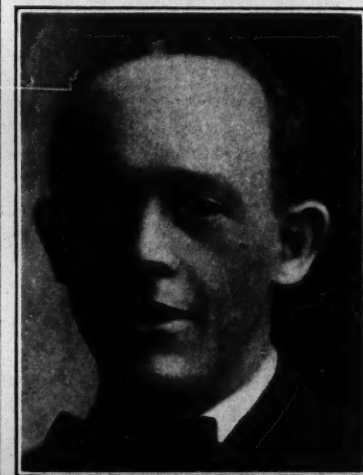
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Jan. 3 was an important anniversary in the development of the British drama, for upon this date in 1661 Pepys went to the Clare Market Theatre, saw the "Beggars Bush" well performed, and records "the first time that I ever saw women come upon the stage."

Previously all female parts had been taken by boys or young men. The change was probably suggested by Charles II from his continental experience, and arose from an amusing episode. The king had gone to the theatre "before his time," and finding the actors not ready, asked for an explanation, whereupon he was gravely informed that "the queen had not shaved yet!" As the merry monarch loved to laugh at a jest as well as to make one, the excuse was accepted and a reform initiated.

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THE ENGLISH SHOW SHOP.

BY FRED "EQUES" MARTIN.

A show shop is generally an empty premises situated in some busy thoroughfare, where you can view a freak or peculiar performance for one penny—two cents. Sometimes twopenny is charged for admission.

Covering the window from floor to ceiling is a large, typically English show painting in oils, fixed in two split rollers. On the canvas is portrayed an exaggerated likeness of the wonder within, surrounded by all the crowned heads of Europe who, forgetting the dignity of their social position, are literally fighting to shake hands with it. Around the throne on which the vagary is seated are pictured a number of old gentlemen with long hair and white whiskers, holding watches in their hands. They are doctors. All show painting doctors have long hair, white whiskers and watches in their hands. Why this is so I cannot say. Perhaps they are gambling on how long it will be before the regal auditors are plunged into an international fiasco over first right to shake hands with the "penny show star."

In the window of the shop are large cards bearing such untruths as "Engaged at an Enormous Salary," "Money Returned if Not Satisfied," "Doctors Specially Invited, Free," "From the World's Fair, Chicago."

Dozens of these shop showmen are ignorant of Chicago's location, but they know there was a "World's Fair" there once, and are very proud of it. In fact, the English showman is very proud of America altogether, and many talk with a home-grown nasal twang that is as strong as an East wind when they commence to talk with you, but it wears off during the course of the conversation.

At the door stands a seedy looking individual with a piece of cane in his hand for introduction to small boys who pass critical remarks on the show. He is known as a "doorsman" to his employer, but prefers to describe himself as a "lecturer." He has a fine air of patronage and finally, and addresses his auditors as "People."

Almost every "doorsman" has the same spell, which runs something like this: "Forward, people, no waiting, one penny admits all classes. A sight for a lifetime, must be seen to be believed. If not as represented, your money returned with the same freedom and civility as we take it at the door. Hurry up if there are any more. On view the moment you enter, we don't wait for large parties to assemble before 'commencin'."

Then Pomposus Demosthenes will strike the door, whistle, or shout to a gentleman inside behind the painting, who will proceed to grind tabloids of "Hiawatha," "Bill Bailey," or some other impious musical monstrosity out of an asthmatical piano-organ.

No matter wherever you encounter the shop show "doorsman," or whatever attraction he is engaged with, his tale is the same. For his services he receives the princely remuneration of £1 (\$5) per week, which is payable in nightly instalments.

Beside the painting sits the boss of the shop, taking money. The "doorsman" does not handle the takings, but he counts every person that enters, as he is invariably employed by the "novelty," who is in many cases engaged on sharing terms. Inside the shop, perched on a large packing case that is covered with a cloth, and perhaps additionally decorated with a billous looking Union Jack flag, sits the freak, reading, until the gentleman at the door deems the audience within large enough for him to "lecture" to. Then, with swaggering gait, he walks down the shop to where the crowd has gathered round the freak, and begins: "Now,



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people, if you'll stand a little further back, I'll introduce this wonderful sight to you. Then the freak beams at the audience, while the doorsman proceeds to show off its peculiarity, and records a short account of his or her life, concluding with, "Now, people, for those of you who would like to know more about the life of this wonderful freak of nature, a little book 'as been written, givin' you the 'story from birth to the present day. On the front is a picture taken from a photo. The price of the work is a copper coin, a penny. Every purchaser is allowed the privilege of shaking 'ands with the wonder." When the audience is supplied with the book, he announces, "All over this time, thanking you for your kind and polite attention. Trusting you will recommend it to your friends as you 'ave found it—a truthful and 'onest one. The lady (or gentleman) will now wish you one and all good-night." "Good-night and thank you one and all," squeaks the wonder. The boss, who is still inside the doorway, hearing that the show is concluded, addresses the youngsters round the door something in this style, "Git back there, you boys! D'yer think I'm a 'nice' cream merchant an' goin' ter give tasters away—nlp orf!"

The doorsman giving the organ gentleman a signal to resume, rushes to the door with "Now they're just comin' out. Enquire the character of the exhibition as they retire from the bldin'."

When the audience has vacated the shop he recommences his first oration, and so on until closing time.

There are no agencies for freaks in England at present, though the late Count Orloff controlled one some years ago in Liverpool. About the same time, one was opened in London, but shortly after its inception proved itself an unprofitable undertaking.

Salaries range between fifty shillings (twenty dollars) and four pounds (twenty dollars) per week. In many instances, the "novelty"—as shop shows are generally termed—can have the preference of a salary or a half share of the takings at the door. When on sharing terms, the rent of the piano-organ, and several other minor expenses have to be divided with the proprietor of the shop. The receipts of a show shop largely depend on its location. Some streets that a stranger would consider ideal for such a business would prove utterly useless. The Jews are good supporters of a show, and, as a sequence, they have had almost every novelty in the country

in Whitechapel, the Jewish quarter of London.

The "shopping season" is at its best in the winter, because then the people confine themselves to the brilliantly lighted thoroughfares of the city, while during the two summer months they go out into the parks and country walks located on the outskirts.

Business does not commence until seven o'clock in the evening, and concludes about half-past ten. On Saturdays they commence at one o'clock, and remain open as long as audiences continue to come. There is no such thing as a license required for a shop show, and this method of exhibition has been freely adopted by showmen until it has become quite an important factor of the show business of England. In bygone years it has proved the theme of many fortunes. In fact, to-day it is the principal. I might say, only method of exhibiting freaks. There is no side-show attached to the English circuses, the proprietors being of the opinion that such an addition would prove detrimental to the receipts of the circus proper.

It is not every novelty that has strong attractive powers; different classes of freaks attract different auditors. Midgets will bring women and boys. Fat girls, which are invariably exhibited as "Norfolk Dairymaids," are decidedly a masculine magnet. The "kile," or wild man show, produces audiences of men and boys. But with all these shop shows business could be immensely increased if the proprietor would engage a fluent outside speaker. The everlasting banality of the English "doorsman" of course has nothing in it to arouse the attention of the people.

Shops have now become very difficult to procure owing to the practices of unscrupulous showmen, who shatter the prospects of the business in the following manner.

A shop to let in a good locality is sighted by one of these gentry, who proceeds to the estate agent's office to inquire the rent. He will pose as a merchant who is desirous of opening a business in the district, and eventually take the shop for three months, paying one instalment of the rent for that period, which entitles him to the key. His next move is to put in a "kile" show, which always has a disastrous effect on the future letting of the shop and the business of the adjoining premises. This brings the estate agent round, who immediately gives the showman notice to quit. The showman ignores this and offers the agent his next week's rent, which, in the just plenitude of his indignation, he refuses. The showman

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PLAYING IMPORTANT COMEDY PARTS

INTRODUCING NOVEL DANCING SPECIALTY

THE TOY COMEDienne

VIOLET HILSON

Watch the Little One

Clayton Frye

LEADING CHARACTER ACTOR

Walter A. WOLFE AND LEE Margaret

The Minstrel Basso and The Happy Soprano

HARRY L. COOPER

"HAPPY HEINE"

Principal Comedian

With SIM WILLIAMS' IMPERIALS

SEASON 1911-12



ROENE

A Feature with Sim Williams' Imperials

has a witness to the refusal of the rent, and says he will not accept notice. The agent will go away, and the next week put the balliffs in possession—or try to. But the wily showman has anticipated this and keeps the place bolted and barred until six o'clock P. M., the legal recognition of sunset, when the balliffs are forced to retire from their vigil outside the shop, as after sunset it is illegal to effect an entry.

So the showman opens and does his evening's business as he would have done if he had acted honorably.

One showman, who had been a big business man formerly, and knew every loophole in the law, several years ago had shops all over London in this way. He never lived on the premises, but in good style in the West End. I have known him to saunter down the street of an evening, immaculately dressed, and, as the balliffs' men were going away, stand on the opposite side of the road, hold the key up in front of them and smile. Landlords have frequently given him a handsome sum to give up possession and a receipt of payment to date for the rent he owed.

YOU CAN WEIGH

What

You Should Weigh

You can, I know it, because I have reduced 25,000 women and have built up as many more—scientifically, naturally, without drugs, in the privacy of their own rooms; I can build up your vitality—at the same time I strengthen your heart action; can teach you how to breathe, to stand, walk and relieve such ailments as nervousness, torpid liver, constipation, indigestion, etc. One pupil writes: "I weigh 85 pounds less, and I have gained wonderfully in strength." Another says: "Last May I weighed 106 pounds, this May I weigh 126, and oh! I feel so WELL."

Write to-day for my free booklet.
SUSANNA COCROFT, Dept. 624 Michigan Bl. Chicago
Author of "Growth in Silence," "Self-Sufficiency, etc."

GEO. W. WILSON COMPANY

By ROBERT H. DAVIS,
Author of "The Welcher"

in "BACK PENSION"

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THE "LIFE SAVERS" of the MUSIC BUSINESS!

NONETTE'S "I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

"THE GREAT AND ONLY"

**GREATEST
SUCCESS**

N. B. This song, just like "Meet Me To-night in Dreamland" and "Some of These Days," is getting the press notices. What this song is doing for others, it will do for you. You can be the "hit" of any bill, if you use this song!

BIGGEST HIT IN NEW YORK—RIGHT NOW—ANY "LIVE" ONE WILL ADMIT IT!

MAMMY'S SHUFFLIN' DANCE

BY GILBERT AND GIDEON

BIGGEST "MOON" HIT SINCE "SILVER MOON"—by HARRY I. ROBINSON—SONG CLASS, EH?

LET'S MAKE LOVE while THE MOON SHINES

One of the Comic Coon Song "Hits" of the Season

BETH SLATER WHITSON and EVANS LLOYD'S Big Ballad

"WHEN I WOKE UP THIS MORNING" | "LOVE ME, LET THE WORLD GO BY"

A "HIT" BALLAD BY PERCY WENRICH—FINEST SET OF SLIDES in the BIZ. SCOTT and VAN ALTENA

"WHERE THE RIVER KENMARE FLOWS"

Words and Music by JACK COOGAN—Original and "Greatest" Song. Another "Clean Up" sure as FATE

YOU'LL NEVER KNOW the GOOD FELLOW I'VE BEEN

ALEXANDER and SCOTT'S BIGGEST "HIT" at HAMMERSTEIN'S

THAT HUMMING TUNE

BY SHELTON BROOKS
Author of "Some of these Days"

Another "NUT" Song by ROGER LEWIS, author of "Oceana Roll" and ERNIE ERDMAN

WHEN the BAND PLAYS RAGTIME at the ZOO

A VERY "NIFTY" LITTLE MARCH SONG—by LESSING and MONACO—VERY "CATCHY"

DON'T FORGET TO-MORROW NIGHT

Words by ROGER LEWIS. Music by RUBEY COWAN—a "sure fire"—"Single" or "Double"

YOU CAN'T EXPECT KISSES FROM ME

P. S. When you can see every day the SUCCESS of OTHERS—Singing Will Rossiter's Songs!! WHY DON'T YOU GET "WISE" and USE THEM?

WILL ROSSITER
THE CHICAGO PUBLISHER
134 W. LAKE ST., CHICAGO, ILL.

N. Y. SELLING AGENT
LEO WOOD

1367 BROADWAY, NEW YORK, N. Y.



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TICKET CHOPPER

Fill in the coupon and return by first mail with remittance for full amount. I will allow you special discount of 5 per cent. on any of these listed machine.

A. ARTHUR CAILLE, Pres.

CAILLE—DETROIT, MICH.

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As advertised in CLIPPER. If not satisfactory I am to return same, and full amount of purchase will be refunded to me at once.

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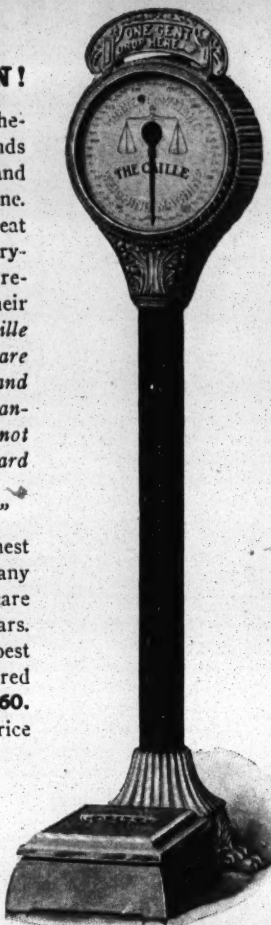
CAILLE SHOWS YOU HOW

YOU, MR. SHOWMAN!

My Ticket Chopper has saved theatre owners hundreds of thousands of dollars. To make big profits and be successful, you must have one. All leading theatres use this great money-saver, and showmen everywhere are enthusiastic over its results. Here's an illustration of their satisfaction: "The hundreds of Caille Ticket Choppers I bought of you are all in use and saving money, time and trouble for my different theatre managers as well as myself. I could not get along without them. Forward five more to St. Paul at once."

"S. P. POWERS, Chicago."

Made substantially of the finest material and an ornament to any theatre entrance. With ordinary care a Caille Chopper will last for years. Cutters and bearings are of the best tool steel; Cabinet in either quartered oak or mahogany finish. Price, \$60. If ordered from this ad., special price \$50. Use the coupon.



CAILLE'S CADILLAC SCALE

Every Day You Are Not Using These Machines You Are Losing Money

The CAILLE BROTHERS CO.

1300-1350 Second Avenue - - - - - DETROIT, MICH.

A WORLD-BEATER FOR BIG BUSINESS

If you have a little spare time—make some real side money. Buy one of my Five-in-the-slot Tourist Gum Venders. The Vender gives a 5c. package of gum and some Profit-Sharing Checks in value from every nickel played. It will take in \$10.00 a day in any good location. All-metal case, nickel finish. Price, \$75. If ordered from this ad., special price \$60. Use the coupon.

The PERFECT SCALE IT'S A CADILLAC!

Place one of my Cadillac Scales right in front of your theatre and it will make more money than the same amount invested in anything else—an all-metal scale that will last forever. The most perfect penny-in-the-slot scale ever put out for the price. I have been making scales for over eight years—10,000 now in use. Five year guarantee. Get a Cadillac Scale for your theatre now—only \$40. If ordered from this ad., special price \$32.50. Use the coupon.

CAILLE'S
TOURIST
VENDER



THE PLANT BEHIND
THE CHOPPER
Here is the \$500,000 factory where we build the entire big line of Caille machines, scales and choppers.

DELPHINO and DELMORA

INTERNATIONAL MUSICAL TRAVESTY ARTISTS



After one year's continuous work in the East, have left for the Coast. They have a new act in preparation for next season, called

"A Scene in the Alps"

OR

THE MUSICAL TOURISTS"

with Special Scenery and Electrical Effects, in which four people will be employed.

The Act is Copyrighted and Trade Marked

AMERICA'S
LARGEST
SHOE
STORE

CAMMEYER
STAMPED ON A SHOE
MEANS STANDARD OF MERIT

6th
Avenue
and
20th St.
NEW YORK

THE far-seeing theatrical managers of the day spend thousands of dollars on a single production.

They realize that in the footwear used in these productions they must have styles up to the minute.

It is a tremendously significant fact that every important theatrical manager turns immediately to Cammeyer to be advised as to fashion's fancies in footwear.

Doesn't that mean something to you, who want footwear that is emphatically right in every respect?

Eaves Costume Co., 226 W. 41 St. NEW YORK
Manufacturers of Theatrical and Military Costumes
Plays Correctly Costumed. Costumes for Hire or for Sale

LIFE.

BY CLAUD READER.

The fact of life is love,
The certainty of life is death,
The sorrow of life is poverty,
The tragedy of life is pain,
The joy of life is goodness,
The happiness of life is health,
The sadness of life is to be forgotten,
The sin of life is ingratitude,
The hope of life is marriage,
The disillusion of life is marriage.

Vaudeville Notes.

NED NELSON writes: "I have been laid up here at Philadelphia, with a bad attack of la grippe, which has taken away my voice. As soon as I regain it I will resume work with my Irish monologue."

DOC PEARSON, of the original Musical Pearsons, and his wife (Merte) have just finished a successful tour of the Sparks circuit, and are now playing in and around St. Louis. Their act, they say, is a phenomenal success everywhere, as they are always introducing something new in the line of comedy and novelty instruments.

GORDON and FLORETTE, now touring New Hampshire with their vaudeville and moving pictures, are doing a nice business, considering the bad weather, with F. C. Florette, female impersonator, making a big hit.

THIS WEEK is jubilee week, celebrating the eleventh year of the Spooner's stay in Brooklyn.

S. Z. POLI is considering estimates for the erection of his new Bridgeport house, to seat 2,500.

THE SHUBERT THEATRE, Salt Lake City, Utah, recently closed as a picture house, was severely damaged by fire Jan. 26.

HOPKINS is rehearsing with "The Lifer," which will be shortly produced by the Gordon-North Co.

LEE HARRISON, late manager of "The Red Rose," is with "The Vaudeville Broker," opening this week.

JAKE STERNAD has severed his connection with the Chicago office of Sullivan & Condit.

BORN, to Mr. and Mrs. E. H. Keltner, better known in the profession as the Keltners, a nine pound baby boy, at their home in Dallas, Tex., Feb. 1. Mother and boy are doing fine.

LEE SMITH will open in vaudeville in about a month, having doubled with Rose Farnine, dancing contortionist, in a comedy sketch, introducing dancing, singing and contortion.

JOE HARDMAN has closed his tour of the Keith & Proctor circuits, and is now on return dates for the Marcus Loew time.

FRANK KIRK, a "musical tramp," who is meeting with great success over the W. V. M. A. time, says: "Every place where I open the press and public say I have something new to offer in the musical and comedy line."

MASSEY and BOLTON played the Orpheum Theatre, Kansas City, Mo., Jan. 29, on a moment's notice, owing to the fact that Mazie King was too ill to appear. They met with success, and are now on the W. V. M. A. time.

J. C. CHIPPEN, the "novelty piano player," writes: "I am still working in Chicago."

GRUBER and KEW write: "After being in the West for the last three years, have just finished the S. & C. circuit, and open in Kansas City, Feb. 4, with sixteen weeks to follow."

PAULINETTI and PIQUO



After a highly successful tour over the Orpheum Circuit, and W. V. M. A. Time, have opened on the Inter-State Circuit, which bills their time up until the middle of May. They are working hard on some new and novel material for next season, for a production, in which they will employ a number of people, and will then use their own names, "THURBER AND THURBER."

They are represented by "JO PAIGE SMITH."

SEASON 1911-12

DANNY SIMMONS

THE HAPPY SOLDIER

AT FINISH OF BURLESQUE SEASON WILL BOMBARD VAUDEVILLE

SEASON 1911-12

VIOLETTE DUSETTE

(POLAIRE'S DOUBLE)

Presenting "L'ESTRANGE" with "THE GIRLS FROM RENO"

WISH YOU ALL A PROSPEROUS NEW SEASON

"THE WILDCAT AGT.," MAX C. ELLIOTT

Controlling the business end of McCabe's Georgia Troubadours Minstrels, also routing "The Daughter of the South" Co. and "At Cloverdale" Co. Mgrs. in Mo., Kan., Neb., Iowa, Minn., Wis., Mich., coming your way with the Big Three. Watch for the WILDCAT AGENT, Western Office, care of REPORTER, Katherville, Iowa. Address all letters to MAX C. ELLIOTT, Producing Manager.



ROSE SYDELL

ROSE SYDELL

AND HER FAMOUS LONDON BELLES

In **WANTED A GIRL**

— WITH —

CAMPBELL and WEBER'S

"OH, PAPA"

A SENSATION

HAPPY NEW YEAR TO ALL



CAMPBELL and WEBER



CORA YOUNGBLOOD CORSON SEXTETTE

J. LESLIE SPAIN, MANAGER



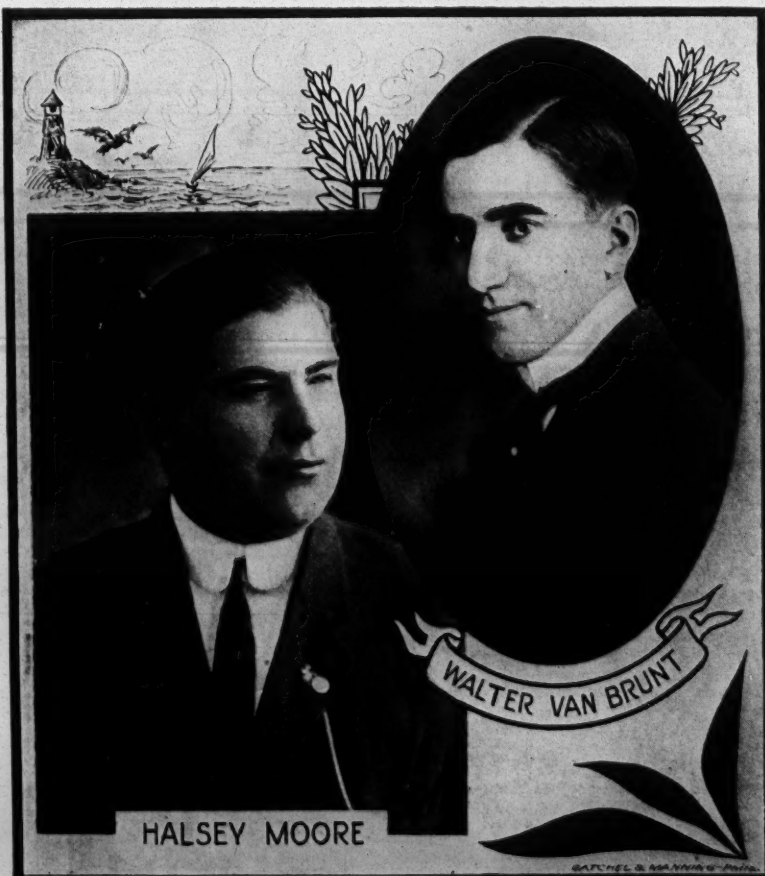
BILLY AND MARIE HART

MARIE HART,
America's most versatile artist,
and
BILLY HART,
as you see, are still
TOGETHER.

AMEN.

WALTER VAN BRUNT AND HALSEY MOORE.

Billed as entertainers of class, have a real novelty in the way of a piano and singing offering. Mr. Van Brunt is a handsome young man who knows how to wear a dress suit, and is one of the best ballad singers on the vaudeville stage to-day. Mr. Moore, of the immaculate order, also sings in a winning manner, and as a piano player certainly knows how to handle the keys. Refinement and catchy dialogue, combined with exceptional talent, places this act in the front ranks as a novelty vaudeville offering. The boys are playing over the big time.



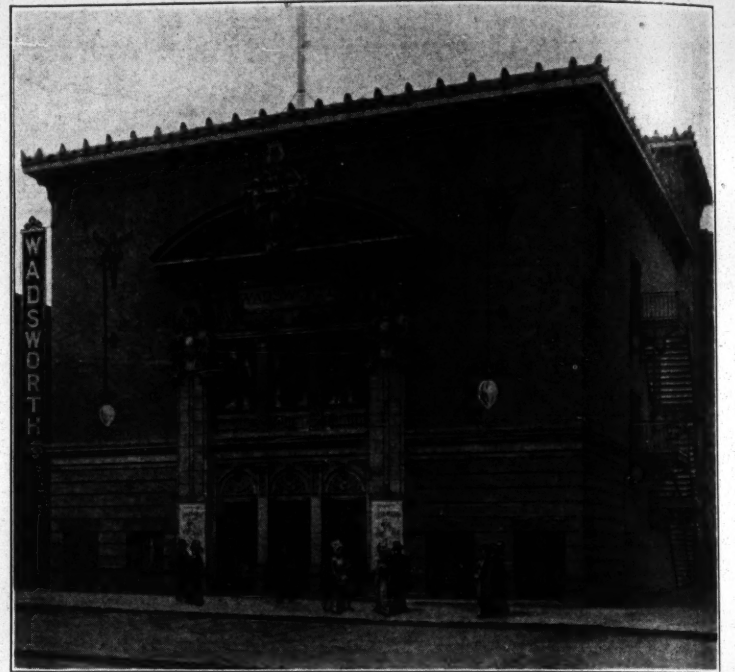
HALSEY MOORE

WALTER VAN BRUNT

F. P. HILLMAN.

F. P. Hillman, lawyer, actor and dramatist, is a graduate of the Kansas State University, and holds the honor of being the youngest attorney ever admitted to the Supreme Court. He quit the profession of law for the stage in 1899, and since that time has been managing his own companies through the South and middle West. Five years ago he erected a theatre, corner Eighteenth and Douglas streets, Omaha, Neb., which city has been his home and headquarters ever since, and where his companies have spent the Summer months each year in stock. Mr. Hillman is one of the successful managers, who can be justly proud of the fact that he has never closed one of his companies on account of bad business, that he has never missed a salary day, and no one who has ever been in his employ can truthfully say that they ever had to wait fifteen minutes for their money. He will soon close one of the most successful seasons he has spent in the twelve years he has been playing his territory.

Next season, as last, Mr. Hillman will operate three companies. Frank Manning (now managing the No. 1 Co.) will continue playing the houses until the forepart of May, when he will start the Summer season under canvas. Many new features will be added to the Pavilion Co., and, as last season, it will stand second to none in magnitude and strength. All companies will be equipped with the latest and best productions available, and carefully staged with beautiful scenery. Mr. Hillman has written a number of successful plays in the past, and is now completing two others, which will soon be ready for the "copy write." His latest effort is a political drama, entitled "The Speaker of the House," and a comedy which he has named "The Handy Man." These plays will have their first try-out in Omaha, and, if successful, will be retained in the repertoire during the Winter season. Among the other productions Mr. Hillman has already secured for his own company is Frank R. Whitzel's latest offering, entitled "A Man in the Making."



WADSWORTH THEATRE.

The new Wadsworth Theatre, devoted to popular priced vaudeville, was dedicated to the public Jan. 4, 1912. The new house, which is situated at the corner of One Hundred and Eighty-first Street and Wadsworth Avenue, is three stories in height and is built of white brick, concrete and steel, and was designed by W. H. McElfrick.

The seating capacity of the house is about 1,400, and includes six large boxes, an orchestra, balcony, and a gallery. The interior decorations consist of red and gold, which lend a cozy warmth to the house. The lighting features are novel and are so arranged as to give the maximum amount of light and bring out the features of the decorations on the walls, etc.

The new theatre is owned by the Wadsworth Amusement Co., and is under the management of Edward Ornstein and S. G. Back, and plays acts booked through the U. B. O. and presents the latest photoplays. Professional try-outs are also given every Wednesday evening.

TONY PASTOR'S

TONY PASTOR.....Proprietor
WEEK COMMENCING MONDAY, FEBRUARY 17, 1879.

PROGRAMME.

Overture.....H. T. Dyring & Full Band
The performance will commence with the amusing sketch, entitled

HARD CHEEK

Charley Worley and Frank Girard.

MISS MAY VERNON

In a new repertoire of Serio-Comic Songs.

THE DELANOS

JEPPE & FANNIE—in their beautiful Flirtation and Society Sketches.

MISS IDA SIDDONS

Who will appear in her Skipping Rope Dance.

TONY PASTOR'S SONGS

NEIL BURGESS

In his original creation

THE COMING WOMAN.

Mrs. BARNABY BIBBS, the Coming Woman.

NEIL BURGESS

Mr. Barnaby Bibbs.....C. Worley

Mrs. Benjamin Bibbs.....Frank Girard

Mrs. Benjamin Bibbs.....Jennie Satterlee

THE FRENCH TWIN SISTERS

MINNIE & LENA—in their Attractive and Popular Performances, introducing

Songs, Dances, etc.

HARRY WOODSON

In his realistic representation of the Old Southern Darkey, with Songs, etc.

FIELDS AND HANSEN

In their Great Musical Sketch, entitled

WAITING FOR THE TRAIN

Performing upon numerous Musical Instruments, interspersed with Funny

Sayings and Doings.

THE SPRINGERS

The Famed Hungarian Warblers, who will introduce the CAT DUETT.

To conclude with the Laughable BURLESQUE, written expressly for this Establishment, entitled

T. P. S.

CANAL BOAT PINAFORE

Rt. Hon. Sir JOS. LAGER (Ruler of the entire Navy).....GUS WILLIAMS

Capt. Corcoran, Commanding Canal Boat Pinafore.....Frank Girard

Ralph Rackstraw, an able Seaman.....Geo. Merritt

Dick Deadbeat.....James Lamont

Billy Bobstay, a Boatswain.....J. R. Morris

Bob Beckert, Carpenter's Mate.....Al. Welling

Tom Tucker, a Midshipman.....Ed. Stanley

Tom Bowline.....Chas. Merritt

Josephine, the Captain's Daughter.....Alice Seldler

(Her first appearance here. Specially engaged for this part)

Little Buttercup, a Canal Boat Cook.....Neil Burgess

Hebe, a First Cousin to Sir Joseph Lager.....Jennie Satterlee

Joseph Lager's Sisters, his Cousins, his Aunts, Sailors, etc., by the Company.

During the Burlesque will be introduced

TONY PASTOR'S SENSATION PHALANX

12 CLOG DANCERS

Recollect the 3 Matinees This Week

Tuesday, Friday and

Extra Matinee Saturday, Washington's

Birthday.

Cameron & Co., Steam Printers, 57 Ann

Street, New York.



F. P. HILLMAN.

CHAS. K. HARRIS

The acknowledged ballad writer of America takes pleasure in presenting to his many professional friends his latest ballads—descriptive, sentimental and child story songs, that he has composed and written for the season of 1912.

"Others strive for ragtime art,
Harris reaches for the heart."

"THAT SWAYING HARMONY"

Professionals, please note this song is not a coon song, neither is it a "grizzly," "turkey-trot," "monkey," or any other kind of song suggesting the animal. It is a beautiful waltz song, with a lyric as sweet as the melody.

"TAKE ME TO YOUR HEART AGAIN"

A worthy successor to MR. HARRIS' famous and well-known sentimental heart story ballads, "Would You Care?" and "Somewhere," and will undoubtedly prove to be the season's biggest ballad success.

"TELL ME A BEAUTIFUL STORY"

Just a simple, tender waltz story song about a little child asking her colored mammy nurse to tell her a story. The story of this song and its climax will undoubtedly prove a sensation the coming season, as nothing like it has ever been written before.

"FAIRY MOON"

The only romantic love moon song success of the country to-day being sung by real vaudeville headliners. With or without slides a genuine success.

"WILL ^{THE} ROSES BLOOM ^{IN} HEAVEN"

The standard baby song success of 1911 and will be the biggest success of the year 1912 and will undoubtedly prove as successful as his celebrated child song, "Always in the Way." With or without slides a big song success.

"DON'T BLAME ^{ME FOR} LOVIN' YOU"

This song is so catchy and tuneful and original that even the musicians in the orchestra cannot keep from humming this great song. Beautiful song slides specially posed for singers who use them.

Professional copies to recognized singers only, enclosing a regular theatrical program, also full orchestrations in any key. If you are known to the house of HARRIS no program is necessary.

Address all communications to the main office

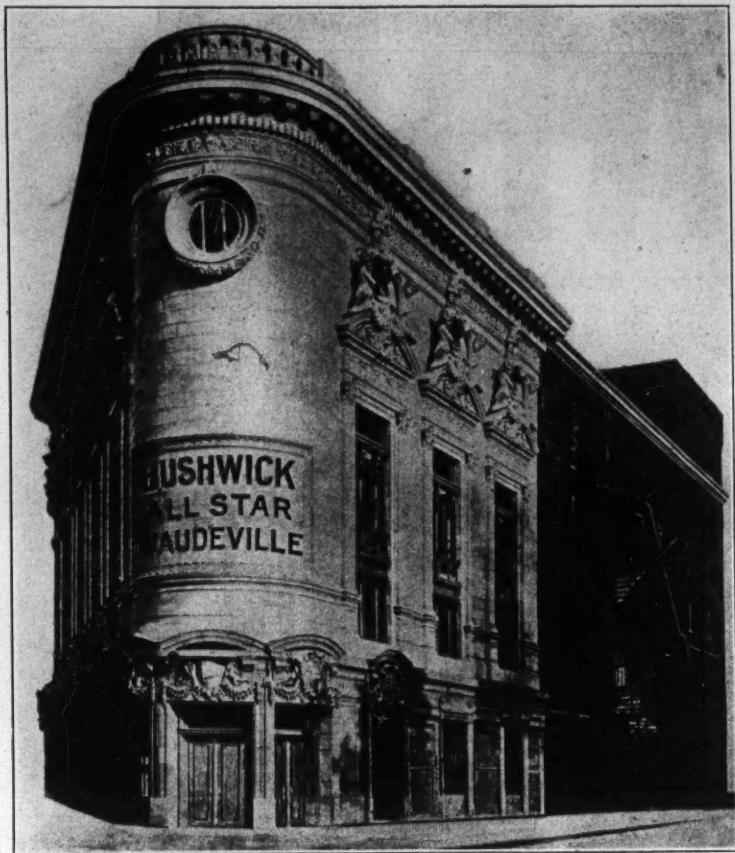
CHAS. K. HARRIS

COLUMBIA THEATRE BLDG., - - - Broadway and 47th Street, NEW YORK CITY
MEYER COHEN, Mgr.

CHICAGO OFFICE
GRAND OPERA HOUSE BLDG., AL. GOLDFINGER, Mgr.

LONDON
FELDMAN & CO.

SYDNEY, AUSTRALIA
J. ALBERT & SONS



THE NEW BUSHWICK THEATRE, BROOKLYN, N. Y.

With the opening of the new Bushwick Theatre early in September, Percy G. Williams not only added one more theatre to his popular chain of vaudeville houses, but Brooklyn gained one of the most handsome amusement structures in the country. Situated at Broadway and Howard Avenue, the new edifice is directly in the centre of the rapidly growing Bushwick section, and within easy access from all surface and elevated lines.

The main entrance is circular in design and situated directly in the triangle formed by Broadway and Howard Avenue. The stage entrance is on Madison Street. The dimensions of the new playhouse include 132 feet on Broadway, 200 feet on Howard Avenue, and 110 feet on Madison Street. There is a 14 foot exit court on the Broadway side, 90 feet in length, thus making the building open on all sides and thoroughly easy of egress. In addition to this feature, which alone makes the new Bushwick one of the most fireproof of theatres, there are twenty-five separate and distinct exits. The building is two, three and four stories high, and constructed of brick, granite, limestone, marble, steel and concrete, with terra cotta and galvanized iron cornice and ornaments.

The seating capacity of 2,500 makes the new Bushwick one of the largest vaudeville theatres in the world. In addition to the parquet, balcony and gallery, there are proscenium boxes with a total capacity of 200. The front of the balcony is graced by eleven smoking boxes with an individual seating capacity of eight persons, or a total of eighty-eight. Both on the lower and balcony floors are large promenades with ladies' retiring parlors and dressing rooms. The gentlemen's smoking room in the basement is elaborately furnished and possesses every comfort and luxury.

The theatre is particularly brilliant inside and out. The huge ornamental dome at the main entrance is unusually illuminated at night, enclosing a marble and tile lobby and vestibule of gorgeous design. The style of interior decorating is very elaborate, the prevailing color scheme of turkey red and gold leaf lending a warmth and luxurious appearance. The exterior of the building is Grecian, making the entire building one of attraction and grandeur.

The heating system, both in the main auditorium and on the stage, guarantees an even temperature at all times, while an auxiliary fire protection embraces roof tanks, electric pumps and suction tanks, stand-pipes, hose and reels on every tier, and emergency apparatus in convenient locations throughout the entire building.

The stage of the new Bushwick is of the plan and furnishings peculiar to all of the Percy G. Williams theatres, both in Brooklyn and Manhattan, with four tiers of dressing rooms, metal shelves and wire glass windows to each room, with strictly fireproof equipment. In addition to the dressing rooms, there is a large apartment for quartering the various animals taking part in the different acts. The stage dimensions are 35 feet from the curtain line to back wall, with a proscenium opening 30 feet in height. The width of the stage from wall to wall is 80 feet, making it one of the largest vaudeville stages in the country.

The Bushwick Theatre has been erected at a cost of \$225,000, and is a magnificent testimonial to the energy and aggressiveness of Mr. Williams. The programs are changed weekly and the offerings are of the same excellence as those which characterize all of the playhouses on the popular Williams circuit.

INCIDENT OF EARLY DAYS.

OLD SHOWMAN TELLS OF SLAUGHTER IN BOWIE COUNTY, TEXAS.

J. N. Rentfrow, owner of the show now playing in the city, was formerly a circus acrobat, and traveled in Texas in the days when there were no railroads and everybody carried a gun.

Those days just after the Civil War were stormy ones throughout the South, whose bleeding, broken remnants of ragged regiments were passing through the reconstruction period, and, gasping for breath, they lay helpless, with the iron heel of the conqueror on their necks, and the tentacles of the carpet-baggers and scoundrels mercilessly sucking the small sustenance they were able to eke from crippled commerce and the blood-soaked soil.

During this period, about the middle of November, 1867, J. N. Rentfrow, proprietor of Rentfrow's Pathfinders, made his first entry into Texas, in the amusement business. He was with Orton Bros.' Circus, in the capacity of acrobat and gymnast. They gave their initial performance in Texas at Boston, Bowie County.

The little frontier town was full of strangers, even to those who lived there. In those days there were many desperadoes and organized bands of bandits. It was apparent that there were such men among those who swaggered about in careless abandon, drinking freely and endangering the limbs and lives of pedestrians. They were very bold, riding down those who were not quick enough to get out of their way, riding upon porches, into stores, and otherwise acting as if they were daringly reckless of consequences.

During the afternoon performance it was all the show people could do to avoid a row on account of the liberties taken. The men entered the dressing rooms, went into the ring, and did other things calculated to arouse indignation and just anger.

After the performance concluded the bandits gathered at a house on the edge of town and concocted a plan to rob the show the next morning as they proceeded en route to their next town. But, as is often the case, booze got the best of them, and their well laid plan went astray. This fact alone saved the circus from an ambush that would have been eminently successful, for the circus people could not have defended themselves against the twenty-five men who composed the gang of desperadoes.

They went to the night performance, and there declared themselves members of Cullen Baker's gang, and, if necessary, they could get enough men together in a short time to whip the entire town.

They talked too much, and that was another serious mistake. They left the canvas during the performance. In a very short time a citizen informed the doorkeeper that the bandits were mounting their horses and intended to ride into the tent at the main entrance, perhaps indulging in reckless shooting. Orders were given by the management to immediately, upon their entrance, to drop the side walls. In a few minutes they came at a gallop, twenty-five strong, noisy, hilarious, threatening. The side walls were dropped at once, and the audience went through the seats as one man, and soon scattered in all directions, hunting a place

of safety. Among the audience there were thirteen soldiers, in charge of the Bureau agency. They went to the barracks as rapidly as possible, secured their rifles, and returned to the tent just as Tom Duke, the leader of the gang, shot one of the Orton boys, who had returned to the bandstand for a musical instrument. This was the cue for the soldiers, and they opened fire upon the outlaws. When the smoke of battle cleared away, eleven of the reckless cutthroats lay dead. Two others were captured by citizens. The show people got the credit of "cleaning out" this dangerous gang that had so long terrorized that part of Texas, and nowhere else were they more feared.

This was the biggest circus fight that ever occurred in the United States, but the accounts of it were never heard of, as in those days there were no railroads or telegraph stations in Texas.

The company at that time consisted of the following members: Hiram Orton, proprietor; the Orton Bros. (Miles, Den, Lester and Arge), riders, gymnasts and acrobats; Andrew Ganey, cannon ball performer; Lamour Bros. (Newton and William), horizontal bar performers, leapers and tumblers; Billy Andrews, principal clown; Mat Hosmer, ring master; Orton Sisters (Irene and Celeste), riders, and Leon and Jessie Orton, slack wire artists. The company carried a female brass band, and the side show was run by W. W. Cole, who afterwards conducted W. W. Cole's Colossal Shows, and is to-day retired in New York City, very wealthy. All the other members of the above company have passed away except R. Z. and Lester Orton, who are at present in Adel, Ia., in the hardware business, and the writer of this article, J. N. Rentfrow.

OLD TIMERS.

WRITTEN FOR THE ANNIVERSARY NUMBER OF NEW YORK CLIPPER.

BY EARLE REMINGTON HINES.

"Write a ballad of Old Timers," quoth the gentle editor.

Would I could in song or story,
Tell the new ones what they were;
Names of stars no longer mentioned,
Faces we can never see,
But who had their share of glory,
Back in old Vaudeville.
Artists from their toes to fingers—
Unique, every one of them.
How the memory of 'em lingers
As I kiss their garments' hem.
"Dead ones, eh?" I hear one question,
As the victor's crown he'll don.
"No more than you'll be," I answer,
"For their souls are marching on!"
Could I write checks like a sonnet,
I'd erect a statue high,
With those names inscribed upon it,
That their fame should never die.
Names no doubt but seldom heard of
By the favorites of to-day.
But whose owners played with honor
On the stage of yesterday.
In Longacre Square I'd place it,
So all Vaudeville might know
Who built up its wondrous present
With their hearts' blood, years ago.
Dear Old Timers, heaven bless 'em,
I propose for them three cheers.
Now then, youngsters, take your hats off
To your peers, the Pioneers.

THAT OLD SCRAP-BOOK O' MINE

BY TED BRETON.

I laid off to spend my Christmas
With the folks in my old town,
Where in years gone by my daddy used to
say,
"That 'ere boy's a buddin' genius,
Sure to gather some renown."
And I have, but not for him, he's passed
away.
But I found an odd reminder
Of my struggles in "The Biz,"
Of the days before I struck the paying line,
What a story, what a battle,
What a tragedy it is,
As depicted in that old scrap-book o' mine.

Here's a notice from the Weekly
That I treasured long it seems,
Had been folded, cut and pasted tenderly;
Told about a children's party
That I saw at Elder Green's.
With my name in print! Ah, fame, indeed,
for me.
Then the amateur production,
When I clean forgot my part
After "practising" a week—'twas but a line.
To the critic of the Weekly—
Bless his optimistic heart—
'Twas a riot—in that old scrap-book o' mine.

Then the tale of my departure
With a repertory show,
Doing props and bits and doubles, ten and
cakes.
Then a page defiled and missing,
Didn't want the folks to know
That we stranded ("make 'em laugh—conceal
the aches").
Next I find a flaming poster
Of a physic-selling clan
That engaged me though I must have been a
shine.
For they cast me as the "Shadow,"
In a sketch, "The Coming Man,"
Here's the program in that old scrap-book
o' mine.

That old book is like a hay-stack,
I the needle; it's a shock
To see the little space I really fill—
Here and there a friendly notice,
More than oft a deadly knock,
But my one best bet was, "Others on the bill."
Yet I treasured every clipping
Where the "feature" got the cream,
Thinking in reflected glory I may shine,
There's a lot of people working
That reflected glory scheme
And are shining in that old scrap-book o' mine.

There are names of men now famous,
Who were pikers at the time,
And pikers now whose names were famous
then.
And the mediocre million
Playing splits on Life's small time
Were, as now, deluded, missed-their-calling
men.
Lives of great men oft remind us
Not to weaken if we drop.
If you're shaken never let your hopes decline.
When you find a bag of apples
All the great ones reach the top,
That's a lesson from that old scrap-book o'
mine.

THE MOVING PICTURE ACTOR.

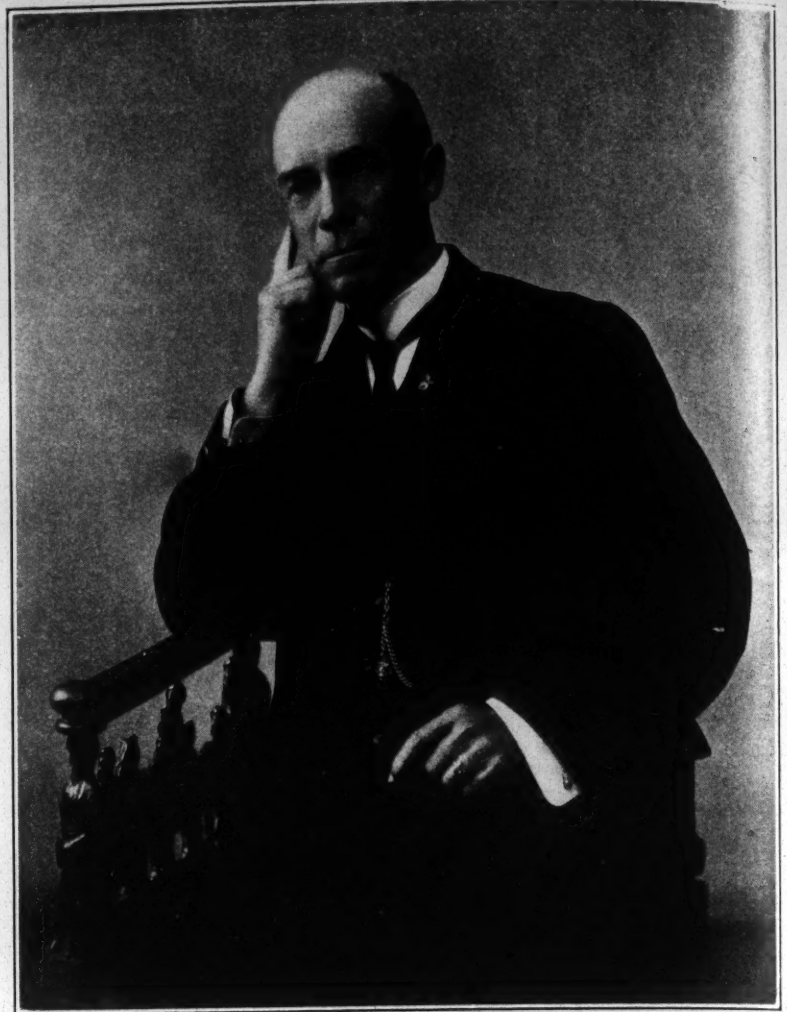
BY HARRY N. BRAHAM.



The moving picture companies of America are a national institution, and have come to stay for all time, and yet they are only in their infancy. The rapid strides the film has made since its inception are remarkable, and it is not yet twenty years ago since London saw the first moving picture at the Empire, Leicester Square. Of course the pictures exhibited then were small and not to be compared with the life-sized figures of to-day.

Very able article appeared in the New York Times some time back comparing the American pantomimists with the French and Italian. I absolutely endorse everything my confrere said in that article. The Latin races are born pantomimists, but a great change has come over the scene. The American and English speaking people have natural gesture, and the art of acting is to be natural, so to-day we are getting clean comedy and drama. The slap-stick and the monkey antics of the last decade are fast disappearing, and instead of the foreign film being in demand it is the American article that is in use in every country under the sun.

The time is not far distant when stars of the first magnitude will pose and star in parts made popular by them, and why not? No actor, be he great or small, should look down upon the film actor. There are hundreds of idle Tiesplans only too glad to get that five dollar bill daily, especially in these days when theatrical engagements are so difficult to obtain. Most of the big companies have their stock company, consisting of twenty or more capable people, who receive good salaries for fifty-two weeks in the year. These companies have several stage directors, many of whom are capable of staging the elaborate productions seen on the stages of the Broadway theatres. These gentlemen not only tell and show the actor stage business, but they also teach them how to utilize their facial muscles. The stage carpenter in these companies must be a master craftsman, and what he doesn't know about building up scenes at short notice is not worth knowing. Then they have their property men. Coupled with a large wardrobe for the actor's use, grease paints, powder, cosmetics; in fact, everything appertaining to an actor's art of make-up is at his disposal, free of cost. Should the actor be employed all day his meals are prepared for him gratuitously and served in the studio. To see a director marshaling his forces with the megaphone is something to remember. Of course, the director likes best to have the actor of the deadwood type, but at times he is compelled to take the outsider for a special type that he needs. A short rehearsal takes place prior to taking the picture. When all is in readiness the camera does the rest, and it surely does not lie. The studios are brilliantly illuminated with all the latest improvements that the human brain can invent. An actor may play nightly, say before one thousand people, but the moving picture actor, perhaps the same night, is playing to a hundred thousand, from Maine to California, to the Antipodes, the Orient, and Europe thrown in, so the picture actor becomes popular the whole world over.



CHARLES ADDRESS.

THE CIRCUS ADJUSTER.

BY CHARLES ADDRESS.

The name or title of adjuster was never applied or attached to anyone in show business until Ringling Bros. published their first route book, and at that time I was taking care of their troubles, and Alf. T., who was compiling the book, did not like the name of "Fixer" to appear in the official staff, as the title "Fixer" in circus parlance with all other shows, dating as far back as we have any record of the American circus, was applied to the one who fixed the license and incidentally "fixed" the officials for graft, and nearly every show carried one until Ringling Bros. entered the circus field. Thus I say that an adjuster with any of the big shows, if he applies himself diligently to his duties, and is fully capable of protecting the show's interests, has more responsibility than any paid position in the business, and each succeeding year requires more tact and demand and exacting requirements of the different States and cities.

About twenty-five years ago I disposed of all my business and joined the Ringling Bros., and most of my time until my retirement, four years ago, was with them and the Barnum & Bailey Show, as legal adjuster. Therefore I can speak from experience when I say that an adjuster with any of the big shows, if he applies himself diligently to his duties, and is fully capable of protecting the show's interests, has more responsibility than any paid position in the business, and each succeeding year requires more tact and demand and exacting requirements of the different States and cities.

The time was when it did not take any great "fixing" to pave the way for the circus. A little clever talk, a few stories, seasoned up with a few tickets (in circus slang called "boards," "pasteboards," "duckets," etc.), and sometimes a little money (in slang called "blunt," "doe," "long green," etc.), was all that was required. But year by year the State, county and city officials became more exacting and the laws became more stringent, excessive, so changed and augmented that there were few loopholes by which to get an escape, and the circus of to-day is considered by a big majority to be legitimate prey for shakedown and extortion, and they study every means and take advantage of every technicality to extort, and to give even a brief description of the many low, cunning and unlawful schemes that some of the unprincipled people resort to to extort money from the circus, would take more space than this article would permit. So the adjuster, in order to keep abreast of the times, must invent new schemes and present new arguments, and bring to bear an unexpected leverage, for they have been "doped" so much with circus arguments that they are very near "disproof." Of course, this does not apply to all cities or to all individuals who have dealings with the circus (thank kind Providence for the poor adjuster's sake). There are some exceptions, where the circus people are considered human and get a square deal.

There are very few, even including the owners, managers, etc., of the circus, who fully realize to the full extent the cares and responsibility that rest upon the adjuster. The usual routine of the adjuster, which, of course, varies somewhat each day, as, for instance, some States have no State license and only a nominal license in a big majority of the cities, while other States have State license, county license, levy license, school license and city license, and it varies from no license to \$2,500 per day. The adjuster rises early in the morning, goes to town and starts by adjusting the licenses. If he can present such an argument which carries sufficient conviction with it, he will succeed in getting a liberal concession and still hold the good will of all concerned. Perhaps where the law prescribes, say \$200 for each performance, and \$50 for each side show and

concert, and \$10 for each candy stand, which would amount in a total to say \$500, say, Mr. Adjuster starts in to explain to his Honor the Mayor or license committee, or whoever he is obliged to see, and after explaining at length that such a license is prohibitive, and that many cities are glad to have the circus come to draw a big crowd for the merchants, and bring to their very doors an amusement that represents millions invested, an army of over 1,000 people, and a school in natural history for the rising generation, and all given for fifty cents, the same as a lecturer or small dramatic company would charge, etc. After sweating blood and almost shedding tears with an argument hard to ignore, you are told that the law is plain and that they have no right to deviate from it, and, much as they would like to make it less, they can't see any way. So now it is up to Mr. Adjuster to show them the plain way, which all other cities have conceded. For instance, in the above case, where the license is \$200 for each performance, we convince them that ours is one continuous performance. After this is arranged the adjuster says the show has not paid a side show or concert license for years, for this is my excuse to give the officials some tickets.

When the license is finally issued as one continuous performance, including side shows, then comes another contest to save all the tickets possible by setting forth the fact that the show's only revenue is the sale of tickets, etc., and finally figure up with, say the mayor, for the number of tickets required, cutting the number to less than half which would be required if you tried to distribute them to the different officials yourself. Then give him the tickets, take your license and "sneak." You will always find a big mob waiting along the line, but you tell them the mayor has the tickets.

By this time the parade is on the street, and the adjuster should be on the watch for accidents, such as runaway teams, damage to shade trees, etc. If all these can be adjusted on the spot, before any hungry lawyer gets hold, it is usually a big saving.

Mr. Adjuster now goes to the show grounds and is liable to find a lot of troubles to be "fixed," something like this: Some of the tents are on the wrong ground; the big wagons passed over some one's lawn; "Your men posted bills on my barn without consent." "My little boy or girl is missing from some town, and I think he or she is with the show." Here is a note from the mayor: "Mr. Address—The tickets you gave were more or less, please send about fifty more or I will mob you." Of course I send them, for this not only obligates him a little more on holding the license good, but is at least one hundred tickets less than I could possibly get away with had I tried to distribute them to the individuals.

The street commissioner informs me that the wagons broke several stone crosswalks and curbs, and damaged the streets. The Orphan Asylum and Old Soldiers' Home wish passes for the inmates, with attendants. "One of your wagons, in turning the corner, struck my automobile."

These are only a few of the perplexities that the adjuster has to contend with, and he never knows what time of the night he may be called from bed to go back to the show grounds to adjust troubles which may occur while the show is being packed up and loaded, and perhaps find it necessary to remain over until next morning.

The adjuster with a big show has no snap, and at the end of the season, if he has attended to his business and shown proper results, he has not been overpaid for services rendered.

In conclusion I wish to say I have no "kick" coming. It is an outdoor life, with plenty of exercise, fresh air, and a jolly good crowd to be with. But I have had my draw and am quite willing to give way to some one who perhaps needs it worse than I do. I have nothing but good will for every one in the business, and the most profound respect and admiration for the Ringling Bros., whom I knew before they ever ran any circus. They are certainly the monarchs of the amusement world, and deserve all they have and all the praise that can be bestowed on them.

PROMINENT LICENSED FILM MANUFACTURERS



SIEGMUND LUBIN
PRES. LUBIN MANUFACTURING CO.

GEO. K. SPOOR
PRES. ESSANAY MANUFACTURING CO.

THOS. A. EDISON
CHAIRMAN, BOARD OF DIRECTORS, THOS. A. EDISON, INC.

J. A. BERST
AMERICAN REPRESENTATIVE PATHE FRERES

EDISON'S PLACE IN THE MOVING PICTURE ART.

BY FRANK L. DYER.

(President and General Counsel of Thomas A. Edison, Inc.)

It is a curious fact in connection with most great inventions, almost without exception, that prior to their actual accomplishment their possibility has been predicted by ingenious speculators of the Jules Verne and H. G. Wells type. Just as there are many of us who have no difficulty in imagining an ideal social condition, while the accomplishment of any radical socialistic reform involves the highest order of genius, so in the field of science and invention there appear to be many men who can foretell what ought to be done in the arts, although there are very few who actually accomplish the predicted result.

Long before the invention of the telephone the possibility of transmitting speech electrically had been foretold, and not only so, but, strange to say, almost the exact mode of accomplishment was predicted. The possibility of lighting by incandescence was known long before Edison's actual realization of the modern art; the electric telegraph was suggested many years before the work of Morse; the modern submarine finds its prototype in the famous "Nautilus" of our boyhood, and more than two hundred years ago Cyrano de Bergerac, in his imaginative account of a visit to the moon and sun, foretold all the possibilities of the modern photograph.

The moving picture art is no exception in this respect. The phenomena concerning persistence of vision were well known over a hundred years ago. The possibility of producing the semblance of animate motion by means of toys of the zoetrope type was clearly understood. The fact that the pictures necessary for the illusion might be obtained photographically was also realized.

Many of the early inventors and dreamers were undoubtedly handicapped by defects in photographic processes, necessitating the use of fugitive wet plates requiring long exposure. But before Mr. Edison's advent in the field, about the year 1888, or possibly earlier, modern instantaneous photography had been very completely developed. In fact, the work of Muybridge, in the photography of men and animals in motion, has not been excelled in beauty and perfection of detail by any modern photographer. Professor Marey also had obtained exquisite photographs of flying birds, as well as other examples of animate movement, by means of which an analysis of such movement was obtained, and in one or two instances these movements were reproduced synthetically in apparatus of the zoetrope.

All of this was, however, from the modern point of view, crude and ineffective, necessitating more a vivid imagination than the production of an illusion which appealed directly to the sense of sight. Obviously, with the zoetrope at hand, together with its numerous modifications, including apparatus for actually projecting a picture on a screen, the perfection of an exhibition device required more the work of the skilled mechanic than the inventor. Even with the problem of instantaneous photography solved, and with the ultimate possibility of obtaining moving pictures by photography clearly understood, the solution of the difficulties involved the construction of a camera by means of which the necessarily large number of instantaneous pictures per second could be obtained.

An examination of the literature of the art shows that this was the problem to which the various inventors primarily addressed themselves. Some of the early workers suggested the employment of glass plates, and

Marey actually succeeded in obtaining a series of twelve photographs of a flying bird in this way; but the use of plates would be obviously impossible in any practical apparatus when we consider that nine hundred plates or more would be required per minute. Other inventors suggested flexible bands or belts, carrying plates or sections of sensitized paper, and in some instances coated directly with a sensitized surface. But in every instance the difficulties encountered were in securing an enormous number of sharp impressions in practically an instant of time.

Numerous suggestions, some of them very ingenious, were made for accomplishing this result. For instance, in one case the sensitized surface was moved continuously and a series of lenses traveling at the same speed were moved behind the sight opening, so that the image remained—and here was the difficulty—practically stationary. In another case, during the period of exposure, a single lens was moved in the direction of the film so as to keep the image stationary, the lens being moved in the opposite direction during the period of non-exposure, but such an apparatus was not suited for rapid work. In still another case sixteen lenses were used with two films, one of which was moved during the successive exposures of eight of the lenses, but such an apparatus, in addition to necessitating the cutting up and rearrangement of each picture, was open to the optical objection that the pictures were not all taken from the same point of view, as observed by the eye.

Mr. Edison in his first work endeavored to solve the problem by making the pictures microscopic, so that the necessary movements of the surface would be very slight. Is it not remarkable with our present knowledge, that during the fifty years or more that the possibility of obtaining motion pictures was appreciated, no inventor was courageous enough to even suggest, much less than to attempt, to secure the pictures on a single film with a single lens, holding the film stationary during the moments of exposure, and moving it forward during the periods of non-exposure? Simple as it now seems, it was a bold conception on Mr. Edison's part that photographs in this way could be secured at rates between fifteen and forty per second.

The birth of the modern moving picture art may be said to date from the Summer of 1889, at which time Mr. Edison had constructed a camera possessing all the attributes of the perfected apparatus, and by means of which he was enabled to secure on a continuous celluloid film forty-six pictures per second, sharp in detail and each one inch in width and substantially three-quarters of an inch in height. The first camera thus constructed is still in existence, and except for its size, being affectionately referred to as the "dog-house," it is as good and as perfect a device for its purpose as any camera that may now be built. It uses a sprocket feed, engaging two rows of perforations in the sides of the film, it has two retorts for containing two unexposed films and for receiving the exposed film, and in all other respects is a fully developed apparatus.

Mr. Edison made application for his patent on Aug. 24, 1891, and the patent was issued on Aug. 31, 1897. As a result of litigation, it was found that the patent was too broad, numerous prior descriptions of which Mr. Edison knew nothing, but of which the law presumed he should have known everything, not having been cited by the Patent Office. Consequently to correct the error the patent was re-issued on Sept. 30, 1902.

This patent has been sustained by the Circuit Court of Appeals in New York in litigation, with which everyone in the business is familiar.

As a result of that litigation, Mr. Edison's position in the moving picture art has been

judicially determined. He was the first, according to the decision, to make a motion picture camera using a single lens and with a single film, wherein the film is brought to rest and so maintained during such exposure, and is moved forward during each period of non-exposure, the movements being sufficiently rapid to secure the desired number of photographs per second, and the mechanism being of such a character that the photographs shall be uniform and sharp, and shall not require cutting up and rearrangement prior to printing.

Until Aug. 31, 1914, at least as the decision of the New York Circuit Court of Appeals is interpreted, no one can make a camera having these features without embodying Mr. Edison's invention, and in infringement of his patent. Possibly inventors may succeed in producing forms of apparatus in which continuously moving films or a considerable number of lenses or a plurality of films may be used which could not be fairly said to embody the Edison invention, but it is sufficient to say that no such device has so far been constructed, and we must wait until it appears before we can say that it does or does not invade the right secured by the Edison patent.

GEORGE K. SPOOR.

George K. Spoor, the founder and president of the Geo. K. Spoor Co. and the Essanay Film Manufacturing Co., was born in Highland Park, Ill., in 1871. Although he did not start out in life in the moving picture business, as a boy he had nature's inclination and ideas which pointed in that direction, notwithstanding his unconsciousness of the fact.

Once while turning cart wheels in a meadow near his home, the thought came to him if it would not be possible to get pictures of himself as he performed the boyish stunt—pictures that would show his movement throughout, and not a photograph that would show merely his posture in one position. The idea came like a flash, and was not recalled until many years later, when he became acquainted with E. H. Ames, who invented the magniscope.

Mr. Spoor first actively engaged in the theatrical business, and at the age of twenty-two leased the Opera House at Waukegan, Ill., in which he played traveling combinations for four years and proved a successful manager. It was while managing this theatre that he met Mr. Ames, who resided in Waukegan. In 1896 he became a partner of Mr. Ames, furnishing him financial aid in the completion of the magniscope.

In 1897 Mr. Spoor severed his theatrical connections and took up moving pictures as a specialty, working in connection with his partner, Mr. Ames. His associations with the latter terminated in 1898, when he engaged on his own account to place machines and pictures in vaudeville houses and parks and traveling organizations. This was the beginning of what developed later into the kinodrome service, which now ramifies the entire country.

The kinodrome was built by D. J. Bell and was secured by Mr. Spoor in 1899. It was so rapidly placed in vaudeville houses throughout the country that the manufacture of the machine could not keep pace with the demand.

SIEGMUND LUBIN.

One of the most widely known men in the moving picture industry is the veteran producer of moving picture films and manufacturer of moving picture machines, S. Lubin, president and active head of the Lubin Manufacturing Co. The Lubin Co.'s large new studios, Twentieth Street and Indiana Avenue, Philadelphia Pa., are the result of Mr. Lubin's years of study of the practical re-

quirements of the business from every standpoint, and are in themselves an achievement to be proud of, they possessing unequalled photographic and mechanical departments complete in every detail of equipment.

Mr. Lubin was in the optical business for many years in Philadelphia, and took a great interest in the moving picture industry from its very start. He built a moving picture machine for himself in 1896, and the first picture he took was that of a horse eating hay, which was followed shortly by a picture of an express train going at full speed. This was considered a wonderful film at that time. In 1898 he took pictures representing the Spanish-American War, for which, of course, there was a great demand.

Mr. Lubin underwent many trials and setbacks in those early days, but, believing in the great future of the business, he persevered, meeting every exigency which arose with his characteristic business acumen.

Aside from the commercial end of the business Mr. Lubin has been for a long time interested in the showing of scientific subjects, and has expended considerable time and money in this field, especially in the interest of the medical fraternity.

Mr. Lubin believes that large as the business has grown, it has before it a vast development in the continued entertaining and educating of the world at large.

J. A. BERST.

Everybody in the motion picture business in America, no matter how remotely his connections may be, knows J. A. Berst, the American representative of Pathe Freres. To begin at the beginning of the necessarily brief sketch, it should be said that he was born in Paris in 1875, and entered the selling department of Pathe Freres in the year 1895. Through sheer ability he won the responsible position of American representative, which he assumed in 1904.

At that time the motion picture business was just beginning to be a real business in the United States. The present methods of handling film were unknown, and the "nickelodeon" had not yet happened. Films were sold to traveling showmen and to one or two renters. In those days the American product was comparatively small, and the Pathe pictures were the standard of excellence as well as the only dependable supply. Here it was that the faith of Mr. Berst in the future of the business enabled him to play so important a part in the development of that business in America. His liberal policy permitted the establishment of numerous rental exchanges, and to the unlimited supply of splendid pictures at his command was mainly due the phenomenal development of the exhibition business in this country.

More recent developments in the picture business, and the important part Mr. Berst played in them, are familiar to all. His co-operation made possible the formation of the Motion Picture Patents Co., and the splendid results achieved owe considerable to his ability and foresight.

Mr. Berst was quick to realize the worldwide demand for American pictures, and it was through his advice that Pathe Freres became established in the United States. In 1907 the American Corporation was formed with a capital of \$1,000,000, and Mr. Berst was elected vice president, treasurer and general manager thereof. The factory at Bound Brook, N. J., was purchased and equipped during the same year, and in 1910 the studio was commenced.

Mr. Berst also holds the position of Treasurer of the General Film Company, which organization has already proved wonderfully successful in solving some of the most difficult problems of the picture business. While youngest in point of years among the prin-

cipals of the licensed companies, Mr. Berst has proved himself to be as wise as any of his associates when matters concerning motion pictures are concerned, and his opinions always command attention.

NOT ON THE PROGRAMME.

BY RAY THUM NATHAN.

A steady stream of richly gowned women, their escorts, and the regulation first-nighters, were pouring into the magnificently appointed foyer. The first trill of the orchestra floated dreamily—out—out—sending a visible tremor through the form of a superbly proportioned creature, as she crouched in all her rich, tawny beauty close against the brilliantly illuminated pillar.

None seemed to know from whence she came, or exhibited an inclination to interfere, but gazed curiously as they slowly encompassed her. She glared sullenly, even scornfully, at the glittering crowd. Pleasantly she raised her slumberous eyes in whose depths now appeared a glowing fire. The quivering melody lent its subtle charms. The eddying crowd surged closer. She scanned her sister muscled plying—the men intently. Every muscle drawn and tense. Suddenly an officer's burly form evidenced itself. Simultaneously the "Lion" of the evening—the playwright—appeared, suave, smiling, faultlessly attired.

Instinctively he glanced toward this extraordinary obstruction. Then recoiled as his eyes encountered the blazing orbs leveled at him. With a leap she severed the distance between them and confronting him, threw back her wrap, revealing a tiny infant nestling close against her bosom.

With a dangerous calmness she began, "You, you dared to stipulate?" "My good girl!" expostulated the discomfited author. "Silence!" she commanded, her voice vibrating with fury. "I assure you," murmured the playwright, but the girl had disappeared. "We manage these affairs better," laughed an amused Frenchman, hastily claiming his seat. "A devil-god in spots," chuckled another. A burst of melody—of thunderous applause—and the play began.

"By jove, Howard, you hit them hard, you're a success. The town's alive with the story, that little 'fouer episode' was great," and the speaker, young "Curtis," of *The Morning Trumpet*, sank nonchalantly in a nearby divan.

"Say, Howard," he mused, idly picking up the "prop babe" that had figured so prominently the evening before, "you're the best 'press agent' ever."

PALS.

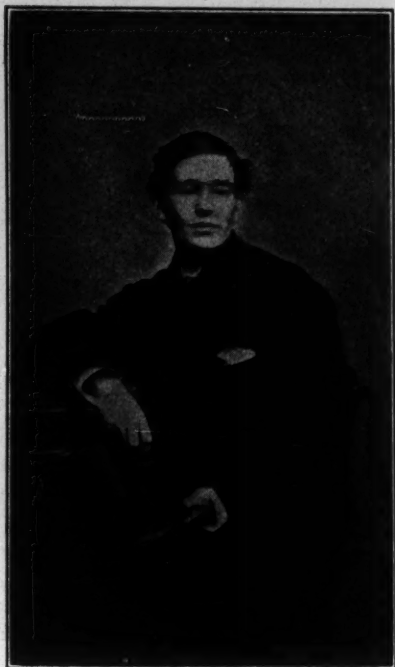
BY JESS PARKER.

Where are the shows of yesterday,
And where are the actors, too,
That started out in September
And closed ere the first snow blew?

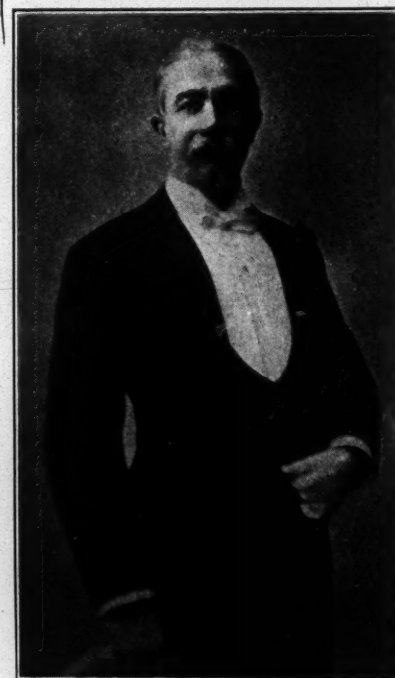
Where are the managers lofty,
That hand out the salve so strong,
Of salaries small, but certain
As the moral law is long?

Gone are all our fancies,
And 'neath dull November skies
We walk down dear old Broadway
With the hope that never dies.

That perhaps we'll get a season
That will last from Fall to Spring,
But it will be on Broadway in heaven,
When we with the angels sing.



LEW BENEDICT.

JOE MURPHY (1862),
("KERRY GOW.")

JOS. M. NORCROSS.



"HAPPY CAL" WAGNER.

THE METHUSELAH MINSTRELS.

Edw. Le Roy Rice, author of "Monarchs of Minstrelsy," from "Daddy Rice to Date," again prepares us a special minstrel programme composed exclusively of performers who have rounded out seven full decades.

It is with sincere regret that we announce the death during the past year of John L. Carncross and Lew Simmons, two of the original members of the Methuselah Minstrels.

TOWN HALL TO-NIGHT.
Second Annual Tour of the Original and Only METHUSELAH MINSTRELS.

First Appearance of
JOS. M. NORCROSS,
The Eminent Basso,
(Now appearing with Sam J. Curtis in Vaudeville)

Peruse with Pleasure this Plethora of Personality.

THEY ARE ALL LIVING,
They Are All Over Seventy.
Billy Arlington, Lew Benedict.
Billy Carter, Mr. J. T. Huntley.
Joe Murphy, "The Only Leon."
Fred Wilson, "Happy Cal" Wagner.
R. M. Carroll, Ainsley Scott.
Jos. M. Norcross, O. P. Sweet.
Chas. Templeton, Horace Rushby.
Dick McGowan, Wm. West.
Charley Morris, Wm. Blakeney.
Jos. Gorton, Harry J. Clapham.
Geo. L. Hall, R. Jean Buckley.
J. K. Buckley, Jake Wallace.

Management of... Jos. Gorton and Kit Clarke
Agent... Harry J. Clapham
Musical Director... Wm. Blakeney

PART FIRST.
INTERLOCUTOR.

Jos. M. Norcross.

BONES. TAMBOS.
Joe Murphy, Lew Benedict.
"Happy Cal" Wagner, Billy Arlington.
Introductory Overture Especially Arranged by Wm. Blakeney, Methuselah Minstrels.

"Close the Door Gently, Mother's Asleep."
Horace Rushby.

(As sung by him with Wm. Henry Rice's Minstrels, Cincinnati, O., Oct. 19, 1872).

"Jockey Hat and Feathers"..... Joe Murphy

(As sung by him with Cotton & Murphy's Minstrels, Baltimore, Md., July 21, 1865).

"Softly O'er the Rippling Waters," Chas. Templeton

(As sung by him on the last night of Bryant's Minstrels, N. Y. City, April 10, 1875.)

"Darwinian Nuptials"..... Billy Arlington

(As sung by him with Arlington, Cotton & Kemble's Minstrels, Chicago, Feb. 23, 1874.)

"We Met by Chance"..... Geo. L. Hall

(As sung by him with Boyce & Mudge's Minstrels, May 3, 1866.)

GRAND FINALE, THE CIRCUS SHOW.
(As performed by Bryant's Minstrels, May 11, 1868.)

4 BOYISH BASSOS 4
O. P. Sweet, Jos. M. Norcross, Geo. L. Hall, Ainsley Scott.

1,000 pounds of harmony outdone by nearly 300 years of melody.

The Oldest Living Minstrel "Leader," Wm. BLAKENEY.

This active gentleman, who has just rounded out four score years, will perform a few choice numbers on the violin.

They Will Bring Their Banjos.
R. Jean Buckley, Jake Wallace, J. K. Buckley, Dick McGowan, Charley Morris, Billy Carter.

A sextette of stringers who will endeavor to succeed with several Southern selections.

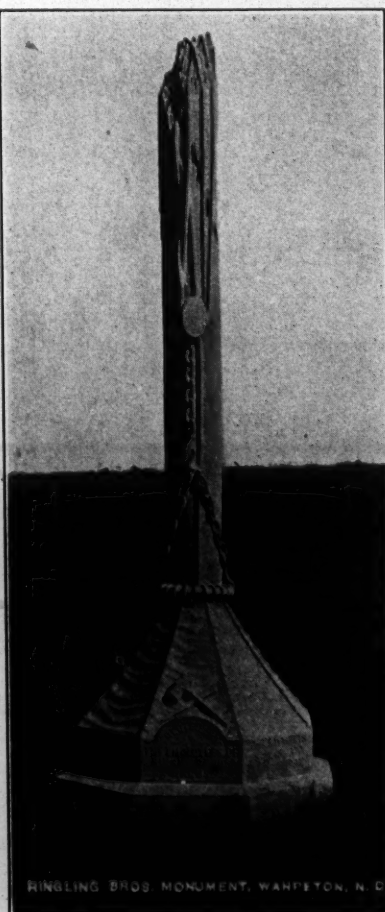
LEW BENEDICT,
In Philosophical Remarks,
(As performed by him with Kelly & Leon's Minstrels, N. Y. City, May 29, 1876.)

The performance to conclude with His GRACE, THE DUKE.

Introducing THE ONLY LEON.

Supported by Wm. West, Jake Wallace, Fred Wilson, R. M. Carroll, and entire strength of the Company. (As produced with Kelly & Leon's Minstrels, Park Theatre, Brooklyn, Aug. 6, 1877.)

Note.—Notwithstanding the great expense entailed to organize this Monumental aggregation of Mirthful and Melodious Monarchs of Minstrelsy, there will be no increase in the prices of tickets, which will be sold on this occasion by Mrs. J. T. Huntley, formerly Mrs. Matt. Peel.



THE RINGLING MONUMENT

Was erected by the workmen of the Ringling Bros. Show, season of 1897, for Chas. E. Walters and Chas. Smith, who were struck by lightning at Wahpeton, N. D. The monument was designed by "Happy" Jack Snelling, boss canvasman with the Barnum & Bailey Show.



NATIONAL THEATRE, BOSTON.

View, from up-stage, of auditorium, showing the great seating capacity of the house. Seats 3,500 people.

BURLESQUE.

BY LOUIS ROBIE.



"Burlesque, in the exact meaning of the word, exists no longer on the stage," says Louis Robie, the veteran manager, who owns the Knickerbockers. "It is many, many years since a real burlesque, meaning a travesty upon some other entertainment or upon the happenings of the day, was shown with any company. A burlesque show, as it was understood twenty years ago, meant the satirizing of some legitimate dramatic production, popular success, and the burlesque actors of that time were wonders when it came to absurd impersonations of the stars. In recent seasons there have been few travesties of the kind. One of the best was Harry Morris' 'Trilby,' in which the Du Maurier characters were burlesqued in a style that was worth going a long way to see. Too bad Harry Morris died—he was a good comedian who could divert an audience as few of the modern school can do."

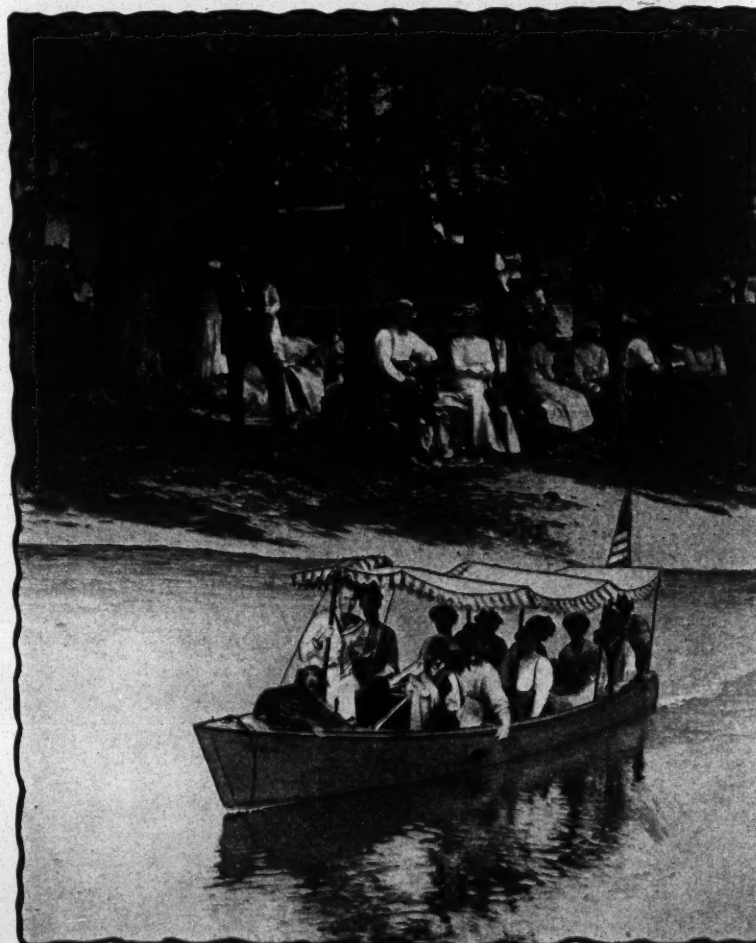
"Just as the characters in all reliable melodramas are the same, so the characters in burlesque, began to become fixtures when that form of entertainment was making early headway. All well-regulated melodramas have the noble though sheep-brained hero, the persecuted heroine, the soubrette and the heavy villain. Around these four the plot revolves, and the other characters may vary a little if the steadfast four are in their proper places. Thus, in burlesque, there must always be the statuesque leading woman, the light soubrette, the Jewish comedian and the Irish comedian. Can't get along without them. Now and then you add a German comedian, a Bowery tough or a Wild West gunman, but the original four are always present, and the audiences insist upon them, too. And, as a rule, you will find that the comedians of the burlesque shows are, in real life, just about what they impersonate upon the stage—the Jew is usually a Hebrew from the New York Ghetto, and the Irishman is a genuine Mac or O'."

"The chief difference between the burlesque shows of to-day and the musical comedies lies, as an actual fact, mainly in the characters represented. Chorus numbers, ensembles, costumes, are strikingly alike. Some of the present burlesque shows actually show more brilliant and expensive costumes than sixty per cent. of the musical comedies. In musical comedy and comic opera, however, you see Turks, brigands, hussars and similar romantic characters, while your plain Irishman and regulation Hebrew do not figure. In burlesque, the hussars, Oriental princes and such characters do not happen—they would give a burlesque audience severe pains and get a chilled reception."

"Smut," or impropriety in words and actions, has been cut out of most burlesque shows, and I have seen far worse stuff in several supposedly high class New York theatres than on all the burlesque circuits put together. Experience shows that all the 'big laughs'—comedy scenes which get an uproarious hand from the audiences—are absolutely clean. They may contain a lot of horseplay and grotesque absurdity, but there is nothing improper about them. Roger Imhof, whose good old standby, 'Casey, the Piper,' seems fated to never die, can get more laughs out of a bit of rough-and-tumble foolishness than any crowd would give for the most glittering improprieties that were ever imported from abroad."

"The burlesque business is pretty well entrenched at present. It was damaged far less by the moving picture invasion than several other branches of amusement, and the best evidence of its prosperity is shown by the erection of new theatres and the expensive stagings now shown by almost all the burlesque companies."

The supervision exercised by a competent Board of Censors over the quantity and quality of the shows produced assures burlesque patrons the best in the line. But the main inducement to managers to produce a good show is the self-evident fact, proved by experience, that the good shows and the good houses get the good money, and that is what we are in the business for.

DAN SHERMAN'S LAKE,
AT DAVENPORT CENTRE, NEW YORK.

In this place Dan Sherman has discovered and developed an ideal Summer resort, and its popularity has proved his good judgment in settling on that beautiful spot in the Catskill Mountains, near Oneonta, N. Y. Ninety acres of woodland, a fifty acre lake, fields, mountains, are the natural features, which have been improved with Summer cottages, dancing platform, stage with scenery, merry-go-round, stable room, auto sheds, etc. Mr. Sherman has planned a number of additional features for the coming season.

A LITERARY CURIOSITY.

BY HARRY N. BRAHAM.

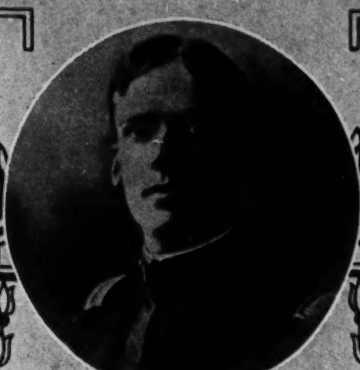
(Young)
(Dr. Johnson)
(Pope)
(Prior)
(Sewall)
(Spencer)
(Daniell)
(Sir W. Raleigh)
(Longfellow)
(Southwell)
(Congreve)
(Churchill)
(Rochester)
(Armstrong)
(Milton)
(Bailey)
(French)
(Somerville)
(Thompson)
(Byron)
(Smollett)
(Crabbe)
(Messenger)
(Cowley)
(Beattie)
(Cowper)
(Sir W. Darnley)
(Gray)
(Willis)
(Addison)
(Dryden)
(F. Quarles)
(Watkins)
(Herrick)
(W. Mason)
(Hill)
(Dana)
(Shakespeare)

Why all this toll for triumphs of an hour?
Life's a short Summer, man a dower.
By turns we catch the vital breath and die—
The cradle and the tomb, alas so nigh.
To be is better far than not to be,
Though all man's life may seem a tragedy;
But light cares speak when mighty griefs are dumb,
The bottom is but shallow, whence they come,
Your fate is but the common fate of all;
Unmingled joys here to no man befall,
Nature to each allots his proper sphere;
Fortune makes folly her peculiar care;
Custom does often reason overrule,
And throw a cruel sunshine on a fool.
Live well; how long or short, permit to heaven;
They who forgive most shall be most forgiven—
Sin may be clasped so close that we cannot see its face—
Vile intercourse where virtue has no place.
Then keep each passion down, however dear,
Thou pendulum betwixt a smile and tear;
Her sensual snares, let faithless pleasures lay,
With craft and skill, to ruin and betray;
Soar not too high to fall, but stoop to raise,
We masters grow of all that we despise.
O, when I renounce that impious self-esteem;
Riches have wings, and grandeur is a dream,
Think not ambition wise because 'tis brave,
The paths of glory lead but to the grave.
What is ambition?—'tis a glorious glitter!
Only destruction to the brave and great.
What's all the gaudy glitter of a crown?
The way to bliss lies not on beds of down.
How long we live, not years but actions tell,
That man lives twice who lives the first life well.
Make, then, while yet we may, your God your friend,
Whom Christians worship, yet not comprehend;
The trust that's given, guard, and to yourself be just;
For, live we how we can, yet die we must.

CELEBRATED AVIATORS



HARRIET QUIMBY



LIEUT. P.W. BECK



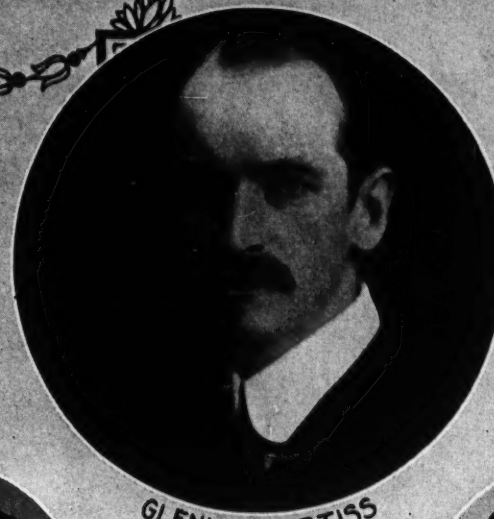
MATILDE MOISANT



HUGH ROBINSON



LINCOLN BEACHEY



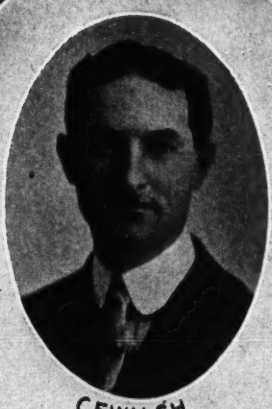
GLENN H. CURTISS



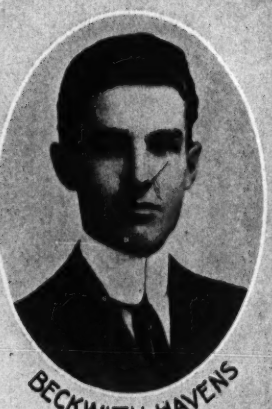
JAMES WARD



R.C. (Lucky Bob) ST. HENRY



C.F. WALSH



BECKWITH HAVENS

GATCHEL & PHANNING, PHILA.

CELEBRATED AVIATORS.

GLENN CURTISS.

Glenn Hammond Curtiss was born May 21, 1878, at Hammondsport, N. Y. He attended the public schools of his home village, and before completing his education had begun to earn a livelihood selling newspapers. He continued this work after leaving school, extending his route, and soon bought a bicycle out of his savings in order to more easily reach his customers, who were scattered over the countryside. It was not long before he discovered that it is hard work to climb hills on a wheel, especially with a strap-full of papers under one arm, and he finally hit upon the idea of equipping the bicycle with a small gasoline motor, which should do the harder part of the work for him. His success as an aviator really dates back to this idea of his boyhood, for it was from that the development of the fine Curtiss motor started.

He picked up a small gasoline motor and began experiments in an improvised shop in his father's back yard, to connect his motor and bicycle in some practical way. After innumerable attempts he finally succeeded in making a trip over the country roads, and his success led him to open a real shop where he repaired bicycles to get funds to carry on his experiments extensively. On his next machine he placed a motor of his own construction, and before he was twenty he had built a motorcycle which had commercial value.

The G. H. Curtiss Manufacturing Company was then formed, and the manufacture of motorcycles was begun in a small factory bought by the company. Mr. Curtiss became a devotee of motorcycle racing, and entered a number of contests. In 1905 he won the first American track championship, and two years later he traveled one mile in twenty-six and two-fifths seconds, at Ormond Beach, Fla.

The strength and lightness of the Curtiss motors attracted the attention of Captain Thomas S. Baldwin, who was building a dirigible balloon in California, and he asked Curtiss to design a motor especially for aeronautical work. This motor was built, and as a result Curtiss entered the aeronautic field in competition with foreign manufacturers. He built the engine for Baldwin's dirigible, which was purchased by the United States Government, and personally assisted Baldwin in making the army tests. Curtiss motors were soon driving practically every dirigible in America.

The aeroplane next came to the attention of Curtiss, and together with Dr. Alexander Graham Bell, F. W. Baldwin, J. A. D. McCurdy, and Lieutenant Selfridge, he formed the Aerial Experiment Association, becoming chief of construction. This association designed and built the "White Wing," a biplane which made a number of short flights. This was followed by the "Red Wing," and later by the "June Bug," which was the most successful machine in America up to that time. On July 4, 1908, Curtiss, flying the "June Bug," won The Scientific American trophy, the first aeroplane prize ever offered in America, by a flight of one mile, straightaway, in a little less than two minutes. The association dissolved, and Curtiss constructed a biplane along commercial lines, under contract for the Aeronautic Society of New York, and with this machine made flights at Mineola, L. I., again winning The Scientific American trophy in 1909.

Soon afterward, the Aero Club of America not having a contestant for the first international aviation meet, urged Curtiss to compete. He finally consented and built a biplane especially designed for the purpose, equipped with a 60 horse-power motor. He had no time for practice flights, really using

the machine for the first time after setting it up at Rheims. He showed such excellent control and judgment in flights that he was able to win out against all competitors, bringing the Gordon-Bennett cup to America. From Rheims he went to Brescia, Italy, where he won the prize for the fastest flight of fifty kilometers.

Early in 1910 Curtiss made several new records for quick starting and speed in the Los Angeles meet, and later, at San Antonio, Tex., he established the present world's record by leaving the ground in four and one-fifth seconds from the time of starting the motor.

One of his great feats was the winning of The New York World's prize of \$10,000 by a spectacular flight from Albany to New York, on May 29, 1910. Besides being one of the most difficult flights ever made up to that time, this trip was the first long distance cross-country flight made in America, and was the inspiration of a number of prize offers for city to city journeys.

During the Winter of 1910-11, at his winter training grounds at San Diego, Cal., Mr. Curtiss developed the famous hydro-aeroplane, the first and only machine of its kind in the world. The hydro-aeroplane rises on either land or water. While at San Diego, Mr. Curtiss carried with him on several flights three army and two naval officers, and these passenger-carrying flights were eminently successful. The United States Navy now considers the hydro-aeroplane the only practical machine for the use of the Government.

JAMES J. WARD.

Because he has the attributes of a true birdman, young James J. Ward, of Chicago, has been able to attain celebrity in a few months. Beginning at New Orleans last Winter, Ward immediately won commendation. While the Curtiss aviators were at Charleston, Jan. 6, 1911, Ward attracted, so to speak, the attention of the entire country. In a daring flight, in which was attained a height of 5,300 feet, he flew across two rivers, sailed above Charleston harbor and out over the Atlantic Ocean; returning, "by circling two of the strongest fortifications on the Atlantic Coast and demonstrating the efficiency of the aeroplane in military scouting," Ward secured a prize of \$5,000.

Ward was the first aviator to fly in Cuba. He gained prestige there, and obtained more on his return to the United States.

As an aviator Ward appeals to the crowd. He acquires instant popularity, not only because of the quality of his work, but also by reason of his cheerfulness. He makes hazardous flights with a merry indifference that commands admiration. At Hastings, Neb., last year, his achievements evoked tremendous enthusiasm.

In the early part of his aerial career Ward used a light biplane having a 24 H. P. motor. Finally, however, Ward's old favorite was replaced by a new model Curtiss biplane, with an eight cylinder motor that developed rather more than 60 H. P.

BECKWITH HAVENS.

At the Curtiss training grounds, at Hammondsport, N. Y., Beckwith Havens learned to fly "just for the sport there was in it." As an amateur he meant to show what he could do with an aeroplane, and at the outset he had no thought of becoming a professional aviator. With practice his skill increased. Soon he was able to fly boldly and well. Familiarity with the machine made its use more fascinating. Proficiency added to the joy of flying. Then came the question "Why not make a business of it?"

He joined the Curtiss forces in 1911, and the recognition he has gained emphasizes the wisdom of the course he has pursued. Reports of Havens' flights at Rockford, Ill.,

on Aug. 5, of last year, and Boone, Ia., on Aug. 10, evoked thrills of pride and gratification even from those who objected to his becoming an aviator. Still more recently he made spectacular flights at Middletown, N. Y., on Sept. 1, and at Lewiston, Me., Sept. 4-6.

As a tribute to the young aviator's ability as an aviator, he was chosen on Sept. 11 by Glenn H. Curtiss to demonstrate his new military aeroplane, built for the army signal corps. After three successful trial flights, held under rigid requirements, which were designed to tax to the utmost any aviator's skill, the machine was purchased by the war department, through Capt. Paul W. Beck.

Havens is a firm believer in the safety of the aeroplane, even when compared to a journey in a parlor car on the "best equipped railroad in America." This is due mainly to his experiences in the wreck of the 18-hour Pennsylvania flyer, near Fort Wayne, Ind., Sunday evening, Aug. 13, the aviator having had the ill fortune to be hurt in the accident, being on his way at the time to give an exhibition of flying at Salisbury, Md. Havens and Russell, one of his mechanics, were pinned in the vestibule between the dining car and a sleeper when the train was wrecked, and both sustained painful injuries. Rescuers, with axes and crowbars, pried them out. Since then Havens has declared that aeroplane travel is far safer than railroad transportation.

CHARLES F. WALSH

Was born in San Diego, Cal., about thirty years ago. His start as an aviator was with a machine of his own construction—a huge monoplane, which measured fifty feet from tip to tip of its wings. It was equipped with a twenty-horse power automobile motor. This he entered in a meet promoted by Charles K. Hamilton, at Coronado, Cal., in January, 1909. But the machine was not a success. Undaunted, Walsh, bound to become a successful aviator at all costs, built himself another machine, this time a copy of the Curtiss machine used by Hamilton. With it he made a number of flights at San Diego. Later, in the same machine, he entered the Aero Club of California Novice Meet, at Los Angeles, in October, 1910, where he made the first circular flight on the Pacific Coast ever made by an amateur, captured all the prize money and four handsome silver cups.

Following his clean-up at the novice meet, Walsh built a new machine for carrying passengers, and on Feb. 19, 1911, flew it, carrying his wife and two children. He then went on a long tour as an exhibition aviator and flew at Portland, Ore.; Seattle, Wash.; Victoria, B. C., and other big cities in the Northwest. Among them was Laramie, Wyo., which is situated at an altitude of 7,400 feet, and is the highest point in the world from which an aviator has made a successful flight.

Walsh joined the Curtiss staff of aviators following the big Chicago aero meet, last Summer. He was assigned the big Curtiss racing machine formerly used by Eugene Ely in his famous flights from New York to Philadelphia, and from the land to the U. S. S. "Philadelphia." Last Fall he made his first circular flight on the Pacific Coast ever made by an amateur, captured all the prize money and four handsome silver cups.

MATILDA MOISANT.

Matilda Moisant, sister of the late John B. Moisant, who was killed at New Orleans January, 1910, and who qualified for her air pilot's license at Nassau Boulevard, Aug. 13, 1911, is the second woman aviator to win a license in America. In her trial she drove her monoplane in a masterly style, completing the necessary figure 8 in a graceful manner. W. Bluet and Baron D'Orcy were the officials

who officiated at the trial. Miss Moisant made several phenomenal flights during the meet at Nassau Boulevard in October, 1911.

HUGH A. ROBINSON.

Who is only about thirty years of age, has been a balloonist and parachute jumper, has looped the loop on a bicycle and on a motorcycle, driven racing automobiles and racing motorboats, built and flown the first American monoplane, and now is flying the new sixty-five mile an hour Curtiss racing biplane.

Robinson is a natural mechanic, and since his youth has experimented with automobiles and the gas engine. He built the first automobile seen in Southwest Missouri, and then became a foreman in one of the big Eastern automobile factories. His mind ran toward aeronautics, however, and as early as 1901 he began experimenting with gliders, and later with monoplanes and biplanes, with only partial success. Finally, however, he completed a monoplane, the first ever built in this country, but before he could perfect it a storm came along and completely wrecked it.

He then took up ballooning, and for two years made ascensions in the big gas bags, and "descensions" by the parachute route. Motor boats, automobiles, and bicycles next claimed his attention, in succession, but aviation finally claimed him again.

Feeling that he should be better equipped in his knowledge of the science of flying, he went to France, where for two years he studied the methods of the Frenchmen. Returning home, he built a biplane of the Curtiss type, and flew it successfully, making a complete circle of one mile the first time he got it off the ground.

Robinson was not satisfied with his success, however, and wanted to associate himself with one of the leaders in aviation. So last Winter he joined Glenn H. Curtiss in California, and at San Francisco made his first flight in an eight-cylinder Curtiss racer, remaining in the air fourteen minutes, and winning the principal novice prizes.

A feature of Robinson's flying is that he almost always turns to the right, which is contrary to the rule adopted by most aviators, and completely disproves the claim made by some persons that the single propeller aeroplane could not be turned to the right with ease and safety.

LINCOLN BEACHEY.

Within a few months Lincoln Beachey became one of the most spectacular aviators in the world. He made his first flight in a Curtiss machine at Los Angeles, Cal., in December, 1911. Since that time his progress has been phenomenal. He has filled engagements in Cuba, throughout the Southern States, New England and the Eastern States, and wherever he has appeared he has left behind a reputation for daring and spectacular flying.

He has developed into probably the most successful passenger carrying aviator in the United States, and a cross-country flight over a city, mountains or forests holds no terrors for him. At Pinehurst, N. C., he took up Commander Saito, a distinguished Japanese naval officer, and was highly commended by him for the way in which he handled the Curtiss aeroplane. At Bridgeport, Conn., he took up a young lady passenger chosen by The Bridgeport Post, and carried her to the height of 1,000 feet far out over Long Island Sound. At Wilkes-Barre, last Decoration Day, he carried a young woman to the height of more than 1,000 feet, and flew over the city.

Beachey's sensational glides and dips, and his sharp turns, cause even the aviators themselves to catch their breath in astonishment. He is a fine mechanic. Before taking up the aeroplane under Glenn H. Curtiss, he

operated dirigible balloons in every city in the country.

He made a flight in a dirigible balloon around the dome of the Capitol at Washington, D. C., five years ago, and surpassed that performance at an aviation meet in Washington, by circling the great dome in a Curtiss machine at a height of 2,000 feet. His was the first aeroplane that ever encircled the National Capitol, and created a sensation among the members of Congress, to whom it was a demonstration of the possibility of aircraft in war. And his sensational flight under the suspension bridge at Niagara Falls will always remain one of the most daring feats ever attempted by a birdman.

R. C. ST. HENRY.

Robert C. St. Henry was born in El Paso, about twenty-eight years ago. Chasing Texas cattle over the great plains was all right for a while, but it ceased to be exciting. He wanted a life of excitement, so he decided to become a locomotive engineer, and with that idea went into the Southern Pacific Railroad shops at El Paso. It took only a short time to convince him that progress was slow without a knowledge of mechanics, therefore he took a course in mechanical engineering in San Francisco.

About this time in his career the automobile industry had its first great impetus on the Pacific Coast. St. Henry became interested and secured a position with the Haynes-Apperson automobile factory at Kokomo, Ind., where he spent some time in the motor department. Afterwards he worked for two years in the shops of the famous firm of Renault. From the shops he became a driver of racing cars and participated in automobile races in many cities of the United States and abroad.

Aviation next attracted "Lucky Bob," as he is familiarly called, and when Glenn Curtiss went to the Pacific Coast last Winter and announced that he intended to establish a school at San Diego for the purpose of training army and navy officers to fly, St. Henry was first to apply. The school opened on North Island, at San Diego, in January, with the blonde Texan as one of the civilian pupils, and he worked through the Winter alongside the military men who were learning to fly. Since the opening of last Spring St. Henry has been flying in Western Canada and the Northwestern States, a district he learned when he was a roving cowboy.

HARRIET QUIMBY.

Miss Quimby is the first woman aviator in America to receive a pilot's license. She accomplished this feat at the Mineola Aviation Grounds, Aug. 1, 1911. Miss Quimby failed in her first trial, July 31, after executing all the figures necessary. She failed in making the landing inside the required space. Her second flight for her license was witnessed by a large gathering. Leaving the ground gracefully, and rising to an altitude of 150 feet, Miss Quimby performed the figure eight evolutions in masterly style. In the altitude attempt the barograph read 220 feet. Landing within 7 feet 9 inches of a given mark, a world's record was broken. Miss Quimby made her first professional flight at the county fair at Staten Island, Sept. 2. She is under contract with the Moisant International Aviators, flies a Moisant monoplane, and is conceded to be the greatest woman monoplane operator in the world.

LIEUT. PAUL BECK.

Lieut. Beck was the first U. S. Army officer to operate a Curtiss aeroplane. At Hammondsport, N. Y., July 24, 1911, Lieut. Beck and Lieut. Elyson, of the U. S. N., demonstrated for the first time in the air the practicability of the Curtiss new shift control.



Indicated to Mr. Richard Pitrot, N.Y.

The Globe Trotter

March and Two Step.

by Willie Roemeyer and Joe Kindlinger

Introduction.

Musical score for 'The Globe Trotter' Introduction, featuring a piano introduction with a key signature of one flat and a 2/4 time signature.

TALES TOLD IN THE PRIVILEGE CAR.

TONY ST. DENIS, THE VETERAN CLOWN, TELLS ABOUT DAYS WITH THE WAGON SHOW.

BY FLOYD KING.



The smoky kerosene lamps in the privilege car were beginning to burn low. A faint glow was cast over the remaining occupants of the car who had now dwindled down to the gang, for the other followers of the Famous Shows United had silently slipped away to the hay to court Morpheus. A gentle breeze of the early morning hour sifted through the windows, dissipating clouds of smoke from cheroots, cigarettes and pipes.

There were no sounds save the sonorous breathing of Phil Muldoon, the bartender, all caparisoned in white, who sat asleep on an empty beer case at the end of the bar. The show train was rumbling through the darkness of the White Mountains of Vermont on its way to the next stand. Now and then the deep, low whistle of the engine blew a greeting to some station agent, who, though sleepy, waved his lantern good naturedly as the show train lumbered through the village.

Tony St. Denis, a grizzled master of buffoonery, who for more than half a century had invigorated cheer and gladness into the hearts of millions of little tots and grown-ups, shifted two hundred pounds of avoirdupois in his chair and relit his stogie. It remained for Tony to break the silence for following the nightly poker game, members of the gang sat thinking—thinking of scenes far away, possibly of the old lady or the kids who in old New York or Chicago waited their return.

"Fellows, you can talk all you want to of those good old days, those halcyon days and palmy days when the wagon shows made their pilgrimages overland, but take it from me, Tony St. Denis, the clown, he wants no more of it," began Tony as he pulled his derby down and thumped on the table, rattling several half-empty beer steins and a stack of poker chips. "None of it for me—no more of it. I know, for more than a quarter of a century I was with wagon shows, and saw sights which nowadays would still forever the aroma of the sawdust in some of the younger bloods whose greatest hardship is to sleep in the berth of a moving train."

"So life with the wagon shows is not all that it has been pictured, is it?" said Harry Foster, the press agent, back with the show, as he pulled his chair a little closer to the table and slipped his thumbs into his vest. "Everybody around the privilege car knew that Harry was always ready and anxious for some one to start a story, for it meant material for him to plant with some unsuspecting country editor. The press agent wore his hair long, had a boyish face, and looked like the dramatic editor of a small daily taking copious notes for his review. In fact, the press agent was formerly a critic, at least police reporter on week days and dramatic editor on Sunday nights at a burlesque show, back in Altoona."

Tony splashed the window sill with a shower of tobacco juice and began.

"Near as I can recollect, it was in the early part of December, 1869, that Spaulding's Circus and Congress of Asiatic Wonders was working its way down through Missis-

issippi, bound for Winter quarters in New Orleans. We struck good crops and balmy weather down in the Mississippi Valley. The farmers all had money, plenty of cheap whiskey, and seemed to be just hungry for circuses. Everybody was standing in on the graft, for the governor was pulling down an even fifty per cent.

"The best burg we hit was a little settlement called Port Gibson. It was almost too small to have a name. We paraded, but it was around the big top. But believe me, I never saw so many natives pile into a place in my life as they did that December morning. Everything was ripe and the grafters were ready for the harvest. Sort of strange, too, for everybody from razorback to manager was doing it as a specialty. They called it the parade, or 'street march,' as they called it down there, was over, the work began. The tin star brigade had all been fixed with a five-spot each and a promise of a job as a detective if they pulled off their duties like 'good' officers."

"There were eight shell games in operation. That was the favorite game for the Southerners, the ones with the spinach and hay under their chins. Well, to make a long story short, before 'Deacon' Henry could make his opening for the museum, gold bricks were disappearing like a lot of fried chicken at a negro camp meeting. All through the day, however, the natives began to holler when they would lose their long green. The sheriff and special officers all seemed to be able to cope with them until the band in the big top was thumping noisily on the entire march."

"Then things began to break thick and fast. A deacon lost \$900 on the elusive movement of the pea under a shell, and he started things. The brawny Mississippian assaulted the candy butcher, who was working the game. The 'hey, rube' cry was started, and some one cracked the deacon over the coco with a hickory sapling. A big crowd gathered about, and their ire began to rise when

Musical score for 'The Globe Trotter' Trio, featuring a piano introduction with a key signature of one flat and a 2/4 time signature.

Musical score for 'The Globe Trotter' Trio, featuring a piano introduction with a key signature of one flat and a 2/4 time signature.

OLD TIMERS.

BY SID J. ALLEN AND BOBBY GAYLOR.

Listed on this page of time
Are actors old and gray,
Who have weathered all conditions
And battled through the fray.
Some to peace and happiness,
Some to wealth and fame,
Some to poverty and sickness,
But all have played the game.

Each has suffered in his turn,
Each has played his part,
Each still retains a smiling face
For each pulsating heart.
Throughout the lands of the universe
They dispel the pall of gloom,
And cause the world to laugh and smile
As the Springtime flowers bloom.

Now as you read the names below
Lay aside all jests and jeers,
Let your respect be a monument
For the laugh provoking peers.
And as the end fast rolls around
With the fading light of day,
Remember death leaves every class,
We all lay beneath the clay.

Sam Archer	Sam Gilder	J. O. (Tooties)
Billy Ashcroft	Tommy Granger	Frank Murphy
Andy Adams	Frank Gibbons	Frank McNish
Andy Amsan	John Guerlin	Andy McKee
Jerry Alton	Dan Griffin	Chas. McCarthy
Harry Armstrong	Mike Griffin	Pete McCloud
Sid J. Allen	John Gries	Sam Morton
Chas. Belmont	H. Gorman	Master Martin
Chas. Burk	Bill Gallagher	Harry Martell
John F. Byrne	John A. George	Chas. Mason
Chas. Banks	John Green	Dan Mason
John Burton	Al. Glette	Dick Mick
Matt Burton	Dick Gorman	A. C. Moreland
Frank Bush	Jim Gentry	Joe Norcross
Deson and Fox	Billy (Desmond)	Jack Noon
Tom Barry	Gibson	Lew Nelson
Jan Barry	Jerry Hart	Ed. Nelson
Chas. Bayard	Sam Holworth	Mike Nilly
Billy Bowman	B. O. Hart	Nick Norton
John Bowman	Humes & Leo	Jimmie Neary
John Brue	Dick Hume	Chas. Oreille
Tom Brantford	Bob Harrison	Geo. Pettigill
Lew Benedict	Tom Brue	Geo. Primrose
Gus Bruno	Garry Hopper	Joe T. Powers
Major Burke	Gus Hill	Billy Pash
J. H. W. Byrne	Paddy Hughes	Jen Powers
Harry Booker	I. P. Lewis	Johnson & Powers
Buckley & Snyder	Billy Hines	Joe Purdy
Pete Baker	Lew Hawkins	Jack Parry
Frank Beil	Johnny Henshaw	Richard Pitrot
Nat Blossom	Dan Hart	Fred Roberts
Jan. Barton	Mat Heller	Ed. Roberts
Dan Collier	Frank Hillinger	Russell Bros.
Dave Conroy	Tommy Hawwood	Tommy Ryan
Jack Conroy	Master Haney	Billy Robinson
Sam Cole	Matt Haney	Johnny Ray
Dick Orellus	Billy Harris	Bobus Ray
Joe Cheevers	Tom Coffey	John O. Rice
Monti Collins	Sam Cole	Frank Rice
Frank Cummings	M. E. Haney	John Rans-ne
Jerry Cohan	Al. Haynes	Chas. E. Rome
Billy Cronin	Lon Hale	Ed. Ryder
Tim Cronin	Ed. Howard	Chas. J. Ross
Billy Cortright	Sam Howe	Gus Rapier
Dick Cummings	Nick Hughes	Jimmie Riley
Billy Carver	Anty Hughes	Harry C. Rodgers
Billy Cameron	Carroll Johnson	Sam Swain
DeWitt Cook	Billy Jackson	Willis Sweetman
Billy Campbell	Johnny Jess	Phil Sheridan
Pert Clark	Bill Keough	Oal Stewart
Harry Corcoran	Geo. Koshare	Sheridan & Flynn
John E. Drew	Chas. King	Best Shepard
Hughes	John T. Kelly	Chas. O. Seamon
Dougherty	Tommy Leary	Gus Saville
Del Fuego	Clarke	John Leach
Chas. Delano	Hughes	Frank Le Roy
Henry E. Dixie	Dougherty	John Le Roy
Jim Dalton	Del Fuego	Chas. Landis
Roger Dolan	Chas. Delano	Levantine Bros.
Bernard Dyllin	Henry E. Dixie	Jack Sheon
Chas. Diamond	Jim Dalton	Gene Stratton
Tony Denier	Roger Dolan	Harry Shefton
Albert Denier	Bernard Dyllin	Joe Shaw
Walter Deaves	Chas. Diamond	Steve Sarsfield
Jefferson	Tony Denier	Mike Sullivan
De Agellis	Albert Denier	Geo. Thatcher
John Daley	Walter Deaves	Jim Thompson
Frank De Buge	Jefferson	Geo. Topack
Fatsy Doyle	De Agellis	Chas. Turner
Morton Emerson	John Daley	Geo. Turner
Jas. Emerson	Frank De Buge	Chas. Thompson
Sid J. Evans	Fatsy Doyle	Dan Tracy
Harry Edwards	Morton Emerson	Tom Trowlocke
John Farrell	Jas. Emerson	Thomas & Watson
Jas. Fields	Sid J. Evans	Harry Thomson
John Fletcher	Harry Edwards	Johnny Thompson
Tom Farren	John Farrell	Will Vidoec
Al. Fostell	Jas. Fields	Billy Wiley
Fox & Ward	John Fletcher	Oal Wagner
Tom Flynn	Tom Farren	Geo. Wilson
Barney Fagan	Al. Fostell	Billy White
Barney Ferguson	Fox & Ward	Tommy White
Eddie Foy	Tom Flynn	J. E. Wallace
Terry Ferguson	Barney Fagan	Jimmie Wall
John Fielding	Barney Ferguson	Punch Wheeler
Sig Faranta	Eddie Foy	Banks Waters
John Flynn	Terry Ferguson	Lake Wilson
Al. Filson	John Fielding	Tony Wilson
Geo. O. Fry	Sig Faranta	John Willis
Geo. Francis	John Flynn	Sam Wheeler
John Fields	Al. Filson	Francis Wilson
Ed. Favor	Geo. O. Fry	Archie White
Al. G. Fields	Geo. Francis	Fred Whisel
Lew Fields	John Fields	Geo. Willis
Chas. Geyer	Ed. Favor	John T. Wright
Billy Gilbert	Al. G. Fields	Joe Weber
Rob Garnella	Lew Fields	Pop Ward
Nat Goodwin	Chas. Geyer	Nat Wheeler
Bobby Gaylor	Billy Gilbert	Chas. W. Young
	Rob Garnella	Tody Zanfretta
	Nat Goodwin	
	Bobby Gaylor	

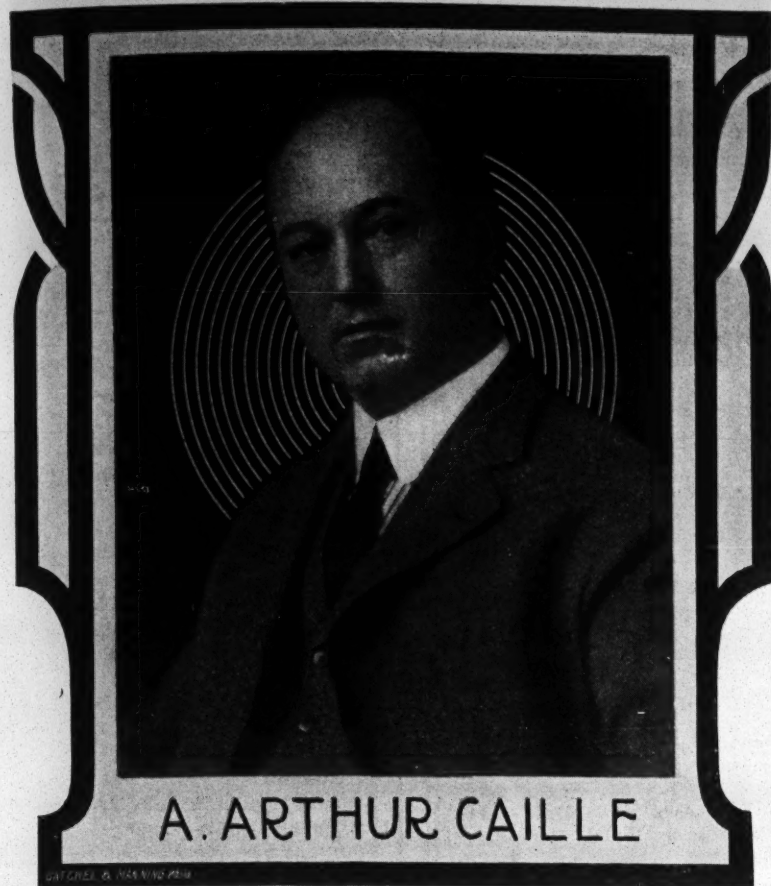
LE ENVOI.
Make new friends,
But keep the old,
Those are silver
These are gold.
New made friendships
Like new wine,
Age with mellow and refine.
Friendships that have stood the test
Time and change are surely best.
Brow may wrinkle
Hair grow gray,
Friendship never knows decay.

I think the soubrettes got it now,
You go and ask her anyhow.
Well, no, the soubrette says not here,
I gave it to his "Leads" De Vere.
To his "Leads" he finds his way,
The new beginner says, "I say,"
"Oh, please, sir, will you give to me
Immediately the Curtain Key?"
His "Leads" says, with a little smile,
"Go get it from the Juvenile."
The new beginner goes along
And sings again his little song.
The juvenile says with a grin,
The curtain key's not left with him.
"But where to find it I'll tell you,"
He says, "Just ask the ingenue."
The Ingenue says "If you can
Just ask his nibs the Heavy Man."
The Heavy answers, "See the carp,
Carp says 'Go to Props, you Harp.'"
Props says "Now I'll tell you, sir,
I gave it to the Manager."
And now the new beginner goes,
And asks the gvn-er if he knows,
Where the curtain key's kept and hid,
The old man laughs and kids the kid.
And thus the kidding opes his eyes,
And puts the New Beginner wise.
So all you Firsties hark to me
There never was a curtain key.
And if you fall for such a joke
You certainly are a stupid bloke.
But New Beginners with a show
Have a splendid time, you know.

"THE NEW BEGINNER."

BY CLIFF E. NELSON.
(With apologies to Saturday Evening Post).

A new beginner with a show
Has a splendid time you know.
The comedian says to him, says he,
You go and get the Curtain Key.



A. ARTHUR CAILLE

Mr. Caille was brought into the theatrical field by accident. A victim of circumstance, as it were. As Mr. Caille is the leading maker of amusement slot machines he supplied most of the penny arcades with a varied assortment of his machines, and about seven or eight years ago he decided to take a hand in this then most profitable amusement enterprise.

Under the title of the Casino Company Mr. Caille associated with him John H. Kunsley, and at once set out to secure locations in several cities, and at considerable expense a string of penny arcades was opened. This venture was a big success, but the advent of the motion picture shows turned the tide the other way, and the arcades were soon a dead issue.

With thousands of dollars worth of machines and high priced leaseholds on their hands, the situation became a serious one. It was, as Mr. Caille then said, "It's a case of becoming bankrupt or going into the moving picture game." The latter course was decided on, and all the penny arcades were soon remodeled into attractive little theatres and are still doing business.

That is the way A. Arthur Caille, of Detroit, started his present successful show

enterprises. Vaudeville was soon taken up, and a chain of theatres was the result.

The reversed or double shift vaudeville theatre was one of Mr. Caille's fads, and his company built the Majestic, Detroit, four years ago for this purpose, and the same policy continues still. That Mr. Caille has every confidence in his present successful theatrical enterprises is shown by the fact that his company has recently built the Columbia, Detroit, at a cost of nearly \$150,000. It is conceded to be the finest ten cent vaudeville house in the world. The Columbia is operated on the same plan as the Majestic.

Four other theatres are operated by Mr. Caille's concern, making six in the very "Heart of Detroit." The New Robinson, Cincinnati, is the largest house in this control, seating 2,200, and, no doubt, is the largest dime theatre in the country.

In other ways Mr. Caille is closely allied to the show world, as in his large manufacturing plant are made several devices used in theatres all over the world.

As soon as the frost is out of the ground, Mr. Caille says his company will start to build in Detroit a most novel and original show house. The seating will be 2,000, and the cost \$200,000.

Mr. Caille claims Detroit as his birthplace, and was first exhibited in 1867.

THE MILESTONES OF MEMORY.

BY HARRY ST. CLAIR.

Being a few sentiments aroused by viewing the dainty little comedy-dramatic creation, "His Affinity," and respectfully dedicated to Charles Granlich and Helena Hall, with very best wishes of the author.

I saw you last night on a gleaming stage,
And memory's vision replaced the page
Of the lights and shadows of long ago.
In the volume of life with its joy and woe,
The withered years with their toll and pain
Vanished; and I stood back there once again,
The hearth burned low and the dying coals
Sputtered of life and its hopeless goals.
Your act placed the scenes many years away,
And I was a youth at the dawn of day.

The old plantation, the running brook,
The swimming hole near the shady nook,
The scent of the rose on the Summer's breeze,
The voice of the lark in the swaying trees.
All these your act brought back to me
Hope, friends, and love as they used to be,
For once again I gave me sight,
And I saw my youth as you played last night.

A gray-haired mother, a father stern,
A hopeful chap with his world to learn,
A bowed head with its silvery hair,
A good-bye kiss, a farewell prayer,
The empty dreams of the future years,
The smiles that gleamed through shining tears,
A Southern moon with its silvery light,
Gleamed once more as you played last night.

The city's whirl with its busy marts,
Its lying lips and breaking hearts,
The trials and struggles for the toy of fame,
The song of the streets with its chorus of pain,
I'm tired of the mockery; the lies that it tells,
Tired; Oh, so tired of this gateway to hell,
Here in the race where Death is the goal,
Where brother sells brother and tramples his soul.

The pains and the scars of the unceasing fight
Were soothed down at the Majestic last night.

Back to the shadows of yesterdays,
Back with the echoes of smiles and tears;
Echoes only, for the rest has flown
Back to the land of the great unknown.
The banjo is stilled, and the mocking bird's
voice.

Like the friend of my youth is vanished and
lost;

Hope, friends and love, all have vanished afar
While I, cast aside like a broken guitar,
Sit here alone in the dim dusk of life,
Alone with the soul that I lost in the strife;
The fire burns out, and my head bends low,
As I dream my dreams of the dim long ago.

another in Seattle. Before the wise ones were thoroughly cognizant of what had taken place he had a vaudeville circuit that was writing fifteen week contracts with performers and giving them that which they failed to get from other managers, a "play or pay" contract.

In justice to Mr. Considine it might be worthy of mention here that his firm is one of the few to-day writing such a contract. This form of contract is the broadest and most equitable ever given a performer, and stands to-day, as it has stood for some years, as a mute testimonial of the man's desire for a "square deal" to everyone. No act has ever been closed voluntarily by Mr. Considine since the inauguration of his vast circuit.

"Who is this man Considine?" was a mooted question on Broadway, and before any reply was forthcoming this same Mr. Considine had corralled theatres between Chicago and Cincinnati, and in the mean time, as a sort of diversion, he had gained control of four other theatres in Butte, Spokane, Seattle and Portland, which were the means of bringing Orpheum shows into Mr. Considine's houses in the Pacific Northwest.

The genius and foresight of the man may be partially understood when it is known that his Empress circuit paralleled that of the Orpheum, but did not conflict in any way by reason of the difference in the price of admission—all of which he had figured out in advance. The credit of this achievement, that of bringing Orpheum shows into the Pacific Northwest, very naturally falls to Mr. Considine, without in any way detracting from his pet hobby of "popular priced vaudeville."

So skillfully were his plans laid and executed that "the best his competitors to it," as they say in sporting parlance.

Mr. Considine is a quick thinker. He is dignified. He is aggressive. But underlying all this tenacity of purpose beats a big heart, through which surges the warm blood of sympathy and compassion for the under dog.

It is said that few men grow with their business, but in this particular instance the business simply bulged. From what has since transpired the charitable conclusion to be drawn is the "man" was always larger than his business. He broadened ahead of it.

He is the type of man that requires respect in order that he may be fully appreciated.

Early in life, like his business associate, Mr. Sullivan, he knew the value of a good physical understanding and a healthy body. He rarely, if ever, smokes, and never touches intoxicants.

Mr. Considine is most patient and considerate in business matters, particularly so with regard to the stupidity or error of his employees. He has said, "The man who never makes a mistake, is not a man—he's a saint." Probably the knowledge of Mr. Considine's feelings in the matter is largely responsible for the affection amounting almost to idolatry in which he is held by his employees, the greater portion of whom are high class men.

No one, except his intimates, has ever quite understood his confidence in mankind. He has stood like a bulwark by the foolish and erring, sometimes to his own disadvantage, but even this has not shaken his faith in weak, frail humanity. But let a man attempt any saffron-hued tactics and he's as vitriolic and tenacious as the proverbial terrier. The yellow in a man is to him positively intolerable.

Following closely his oft-repeated theory, "If you have something to do, go and do it," he set in motion a policy of amalgamation and system of management of vaudeville theatres declared to be one of the greatest in vaudeville history.

Seattle is the home of Sullivan & Considine's tremendous financial undertaking, involving, as it does, millions of dollars annually for its maintenance, a great portion of which, either directly or indirectly, finds its way back to the main office. Mr. Considine occupies the position of a director, with the reins extended to San Francisco, Denver, Chicago, Cincinnati, New York and London, where his district representatives are located, and whose duty is to keep tab on the various managers under their jurisdiction, and in turn to report to Mr. Considine.

In that way the fifty-odd shows on the circuit move on weekly from one city to another without the slightest hitch.

The books for the entire circuit are kept in Seattle, and are closed each week. The profit and loss is closed off, and a statement is placed on his desk every Monday morning, which shows him at a glance the amount of profit and loss of each individual theatre on the entire circuit, and in which is included this particular week. If he is traveling, this information is either wired or cabled him.

In that way there is hardly an hour in the day that he cannot come pretty close to telling you what his business amounts to—

If he desires to do so.

The system, the most perfect ever

evolved, was worked out and perfected by Mr. Considine, and is so accurate that a discrepancy of a ten cent admission cannot escape the scrutiny of his subordinates. His payroll over the entire circuit amounts to approximately \$8,000,000 a year, and that paid out to performers amounts to almost \$4,000,000 annually, much of which is returned to circulation by means of railway fares, board, lodging and incidental expenses of the stagefolk, who are known to live pretty well.

During all his efforts toward the conclusion of "big things" involving a tremendous amount of detail and money, he has found time to add to his string of horses or his kennels of Llewellyn setters and time for shooting and billiards.

Every great mind has some hobby. Dogs—blooded dogs—seem to be J. W.'s. Let him be discussing the details of a million dollar theatrical deal and shove a bewhiskered dog fancier into his private office, with some fine breed of dog attached to a chain, and presto! the deal is off until he has concluded a talk-fest on dogs.

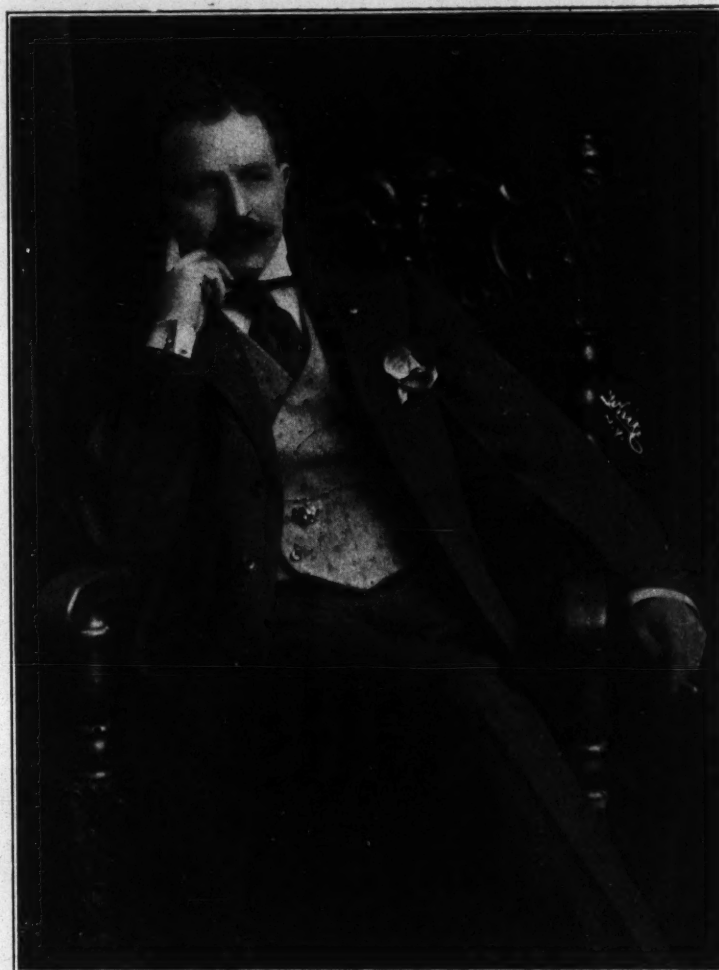
LILLIAN PICKERT—CLINT DOBSON.

This is the latest photograph of Lillian Pickert, daughter of Willis Pickert, manager of Four Pickert Stock Co. Miss Pickert is not only playing leading roles, but is working with the Four Pickerts in their singing, dancing and instrumental act.

Clint Dobson, who is also with the same company, has for the past nine years been principal comedian. Their permanent address is 999 Cleveland Street, Brooklyn, N. Y.



LILLIAN PICKERT & CLINT DOBSON



CHAS. K. HARRIS.

ARE BALLADS PASSING AWAY?

BY CHAS. K. HARRIS.

You ask me whether ballads are passing away. My dear Mr. Editor, let me assure you that when the stars no longer twinkle, and the sun no longer shines, then, and not until then, will ballads pass away. As a ballad writer of twenty-five years' experience, I surely ought to know something about them, and kindly remember this as well, that if you should die to-morrow and awake about a thousand years from now, you would still hear a ballad being sung and played as you do to-day in all the homes of the music loving people of the world, and let me assure you that no other kind of music ever written or any song, will ever take the place of a heart story ballad.

You ask me "why?" Because a ballad is a story taken from everyday life, from real occurrences which are taking place every day, and that is why a war, a shipwreck, a fire, a panic or a famine will bring out a ballad, and it comes as a ray of sunshine to the sad and downhearted, to lighten their daily toll and cheer them on their way, and it teaches all to be kind, upright, honest and noble, as well as teaches a moral, and is better than many a sermon preached from the pulpit, for the reason that it is well known that many a ballad has brought together loving couples who have quarreled over some trifling affair, and after hearing a plaintive love song, they have come to their senses. I have many letters on file, also a great many which I receive daily from young girls and young men, who have written the very words I have stated above, thanking me for writing such and such a song, and that they hoped I would continue to do so for many years to come, because it brought them together.

And now for another question. Where are all the musical production numbers written in the past twenty years, or even those written five years ago? Can you recall a single melody or a tune of one of them? You shake your head. Of course you cannot.

And now for another question. Has the public forgotten "After the Ball," written nineteen years ago, and which is being played and sung with success throughout the known world at the present time? Why haven't they forgotten that song? Just because it is a real, true heart story song, which appeals to the majority of music lovers.

Then again, can you recall any negro rag-time songs of five years ago, or even one of the melodies? Again you shake your head. But do you think the public will ever forget the beautiful ballad, "Way Down Upon the Suwannee River," or "Old Black Joe?"

Where are those topical or funny songs that held sway just a few years ago, also those Italian dialect or Indian Maiden songs that flooded the market a short time ago? You can just as well say where are the snows

of yesterday—gone, dead and forgotten, but will "The Last Rose of Summer" or "Home, Sweet Home" ever be forgotten?

Just for example, and not for an advertisement, I wrote a song nine years ago, entitled "And a Little Child Shall Lead Them," which tells the story of an ill-mated couple applying for a divorce, but there was a little child to be considered, and when the judge asked the child to choose between the father and the mother (in the song of course), she takes both their hands and places them together, with the result that there was a reconciliation. Now I have a letter in my possession at the present time from a happy reunited family, the result of this very song, as they wrote me they were on the verge of separation when they heard this song illustrated and sung in one of the various vaudeville houses in this city, and the result was that they "kissed and made up," so who can say that there is not a great power in a ballad, and who knows perhaps this very song has brought many a couple closer together who were on the verge of a separation.

Then again, what cheered our soldier boys in blue going into a battle? Just a simple little ballad, "Marching Through Georgia." What soothed a loving mother's heart after a war was over and she had lost, perhaps, an only son? Just a simple little ballad, "We Shall Meet, But We Shall Miss Him, There Will Be One Vacant Chair."

Then again what cheers our school children on their way to school, and keeps their little hearts full of sunshine and happiness? Little ballads such as "School Days," or "Scuse Me To-day," which make them study all the harder. Then just listen to them at recess and hear them sing with their joyous little voices, "Ring Around a Rosie," or "London Bridge Is Falling Down."

Now answer me, Mr. Editor, what would those little children do without them?

What cheers the working man coming home from a hard day's toil, perhaps an old wheezy hand organ playing "Bless Your Ever Loving Little Heart?"

What cheered Admiral Dewey and his naval heroes steaming into Manila Harbor the day of the great naval battle? What were the soldiers singing? If you remember, it was "The Star Spangled Banner."

What cheered our martyred President McKinley in his last dying moments? Just a simple little ballad, "Lead, Kindly Light." And so I could go on forever and aye telling you why the ballad will outlive us all, yes, even outlive the world, and will never die as long as there are human hearts in this world, and boys and girls who will love and wed, and composers who have the genius to write the songs that touch the heart. As a great statesman once said: "Let me write the songs of the nation, and I care not who makes its laws."



JNO. W. CONSIDINE.

PROGRESSIVE VAUDEVILLE.

BY JOHN W. CONSIDINE.

Having sized up the theatrical, or more properly, the vaudeville situation in the Pacific Northwest, some ten years ago, John W. Considine, executive head of Sullivan & Considine, conceived the idea of "popular priced vaudeville," and away back in a remote part of his massive brain was a tiny spark of an idea of a transcontinental vaudeville circuit lying dormant.

As this thought began to develop, the possibilities for a theatre in every city from coast to coast, became more apparent to him. He must, of course, seek a component part for this vast undertaking. He had the idea as to procedure well shaped in his mind by this time. He knew, too, that it meant an outlay of a tremendous amount of money, and more probably years, that would of necessity follow before he had brought the scheme to a perfect realization. He knew that it could

be consummated if he had the proper kind of backing. Though the vaudeville situation at this time was extremely indefinite, he put the scheme up to his old friend, Timothy D. Sullivan, of New York City, a man in many ways fashioned after his own likeness.

A man who is respected by his fellow men as one of the highest integrity, Mr. Sullivan was not found wanting. His answer was, "Go ahead, John, I'm with you." Mr. Sullivan has remained with him ever since, though he has never taken an active part in the management of the huge circuit.

Being of a courageous and far-seeing nature, Mr. Considine began moulding his ideas into a composite whole by acquiring a small theatre in Seattle. This proved, under the astute Considine's management, a veritable gold mine. Then another theatre was added, and still another. All the while the wise acres back on the Rialto winked their eyes knowingly. Then into Frisco jumped J. W., knowing. Then into Frisco jumped J. W., where he corralled a site and built a theatre. Then Chicago, Kansas City, Los Angeles, and

"SOME BALLAD"
WHEN THE HARBOR LIGHTS ARE BURNING

Pianists, Attention!
Any 6 of our late instrumental Hits sent on receipt of 10 cents. Spring, Beautiful Spring, Myrella, Nonsense Rag, Indiana, Down in Yucatan, Bunch of Roses, Amina, Valse Chaloupee, Tout en Rose.

Orchestra Leaders, Attention!
Any 3 of these for Orchestra sent on receipt of 25c. Epidemic Rag, two-step; On the B-A-R, waltz; Child Love, waltz; Parade of Tin Soldiers—Like the Hat, Like the Dress, two-step; Sarasa, two-step; You'll Never Know, waltz.

Bass Singers, Attention!
Here are the best Bass Songs in America. Bell in the Lighthouse Rings Ding, Dong; When the Ebb-tide Flows, Roll On Dark and Deep Blue Ocean, Thousand Leagues Under the Sea, Davy Jones Locker.

Quartettes, Attention!
Send for some of these big Hits, 10c. each, any 3 for 25c. Glow-worm, Bell in the Lighthouse, Hymns of Old Church Choir, Looking for Nice Young Fellow, Amina, Down at the Huskin' Bee, If I Had Thousand Lives.

Mandolin and Guitar Players, Attention!
You can have any of these new Hits, for 2 mandolins, guitar and piano accomp., for 15c. each. Glow-worm, Amina, In the Shadows, Wedding Dance, waltz; Thousand Lives, Henry's Barn Dance, Berlin Echoes March.

Coon Shouters, Attention!
You ought to be singing some of these big "Coon" Hits: The Mississippi Dip, Chicken Glide, Epidemic Rag, Yucatan Man, Parisian Rag, Ragtime Major Sam.

AN-INTERESTING-BILL

FOR SINGERS, PIANISTS, QUARTETTES, ILLUSTRATORS, MANDOLINISTS, GUITARISTS, BANDS AND ORCHESTRAS

WHEN A FELLOW WHO'S LONESOME MEETS A GIRL WHO'S FEELING BLUE. Brand new novelty song. By Macdonald and Henry.
RAG-TIME MAJOR SAM BEAUTIFUL ISLE OF LOVE The greatest of them all. Wonderful lyric. Bully rag melody. Knockout for Rathskellers.
Leon Berg's beautiful song. Featured in Hurtig & Seamon's productions. Released for vaudeville.
EV'RY TIME I SMILE AT YOU YOUR EYES SMILE BACK AT ME. You'll get your audience right from the start with this captivating creation, by Nat D. Mann.
IN THE GLOAMING WAS THE SONG SHE SANG TO ME A grand ballad, by Gillespie and Geo. Ade-Davis, introducing theme of that immortal song, "In the Gloaming."
EPIDEMIC RAG - ON THE B-A-R Our infectious rag song. Send for it to-day. Hear it once and you're sure to be inoculated. Here is a real novelty. A combination railroad-drink song in waltz tempo.
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TREASURES OF WORLD ARE MINE
IN THE GLOAMING
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LOVE ME - DON'T TEASE
CHILD LOVE - SWEET ROSALIE
EV'RY TIME I SMILE AT YOU, ETC.
WHEN IN LOVE WITH MORE THAN ONE
TO END OF THE WORLD WITH YOU
SOUL OF MY SOUL
LET ME HAVE KISS TILL TOMORROW
LOOKING FOR NICE YOUNG FELLOW
MISSISSIPPI DIPPY DIP
I'VE GOT THE TIME, PLACE, ETC.
COME WHERE LILIES BLOOM
GETTING KIND O' LONESOME
MY! WHAT FUNNY WORLD THIS IS
NIGHT BRINGS STARS AND YOU
WHEN SWEET CARNATION MINGLES WITH ROSE
WHEN TREES ARE DRESSED IN CRIMSON AND GOLD
I HEAR NIGHT BIRDS TRILLING IN THE GREEN
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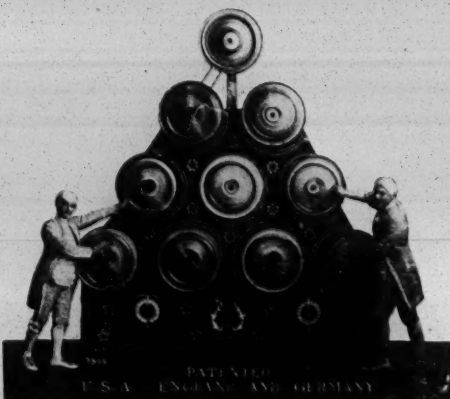
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THE ONLY PAL I
EVER HAD CAME
FROM FRISCO TOWN
THE BAND
CAME BACK

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When you hear MUSIC, you unconsciously murmur REMICK

YOU'LL DO THE
SAME THING OVER
I'M GOING BACK
TO OKLAHOMA
GOLDEN DEER

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BABY BOY
LOVE ME
CARITA
CREATORE
HONEY MOON LOVE
MY HULA HULA LOVE
OCEANA ROLL
THE SKELETON RAG
EVERYBODY TWOSTEP
THE HOUR THAT GAVE ME YOU
WHEN I WAS TWENTY-ONE, AND YOU WERE SWEET SIXTEEN
MAYBE THAT IS WHY I'M LONELY
SOMEBODY ELSE WILL IF YOU DON'T
JUST AS LONG AS THE SUANEE FLOWS
BY THE LIGHT OF THE JUNGLE MOON
IF YOU TALK IN YOUR SLEEP DON'T MENTION MY NAME
OH YOU BEAUTIFUL DOLL
THE HARBOR OF LOVE
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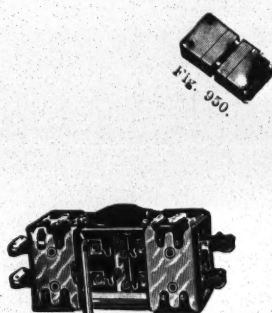
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Fig. 955.



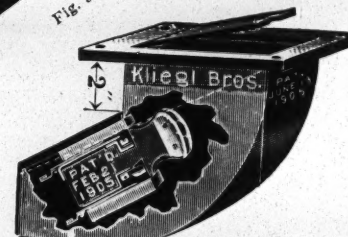
Fig. 960.



Fig. 965.



Fig. 971.



"Kliegl" Stage Pocket.

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FALLING LEAVES
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FALLING STAR
FATA MORGANA
FIREWORKS EFFECT
FLAME EFFECT
FLOWING WATER
FLYING ANGELS
FLYING BIRDS
FLYING BUTTERFLIES
GREAT TIDAL WAVE
INFERNO SPECTACULAR EFFECT
LAVA EFFECT
LIGHTNING, ZIGZAG
MIDNIGHT SUN
MOONLIGHT RIPLE EFFECT
MOON SLIDES
MOVING CLOUDS WITH MOON
MOVING FLEECY CLOUDS
MOVING FIRE CLOUDS



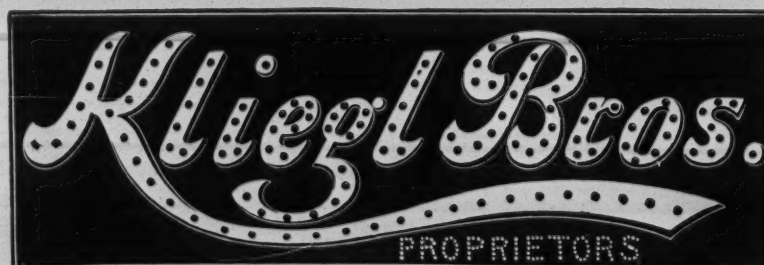
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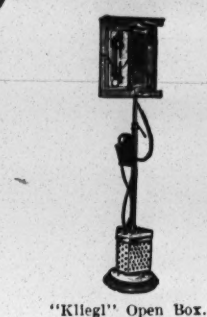
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MOVING STORM CLOUDS
MOVING FILM EFFECT
NIAGARA FALLS
OCEAN RIPLE
OCEAN WAVES
PANORAMA, MOVING
PYROTECHNIC EFFECT
PLANETS, MOVING
RAIN EFFECT
RAIN OF ASHES
RAIN OF FIRE
RAINBOW PRISM
RAINBOW SLIDE
RISING FIRE AND SMOKE
RISING MIST
RISING OR SETTING MOON
RISING OR SETTING SUN
RIVER OF SOULS
RUNNING WATER
SAND STORM EFFECT
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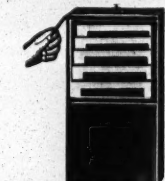
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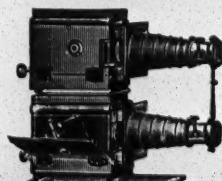
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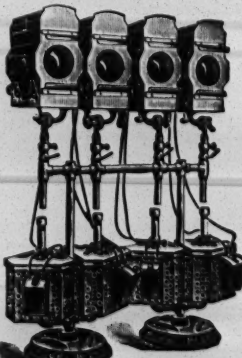
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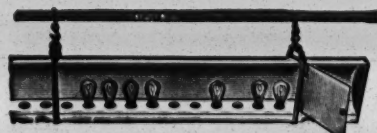
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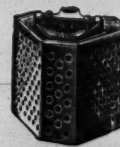
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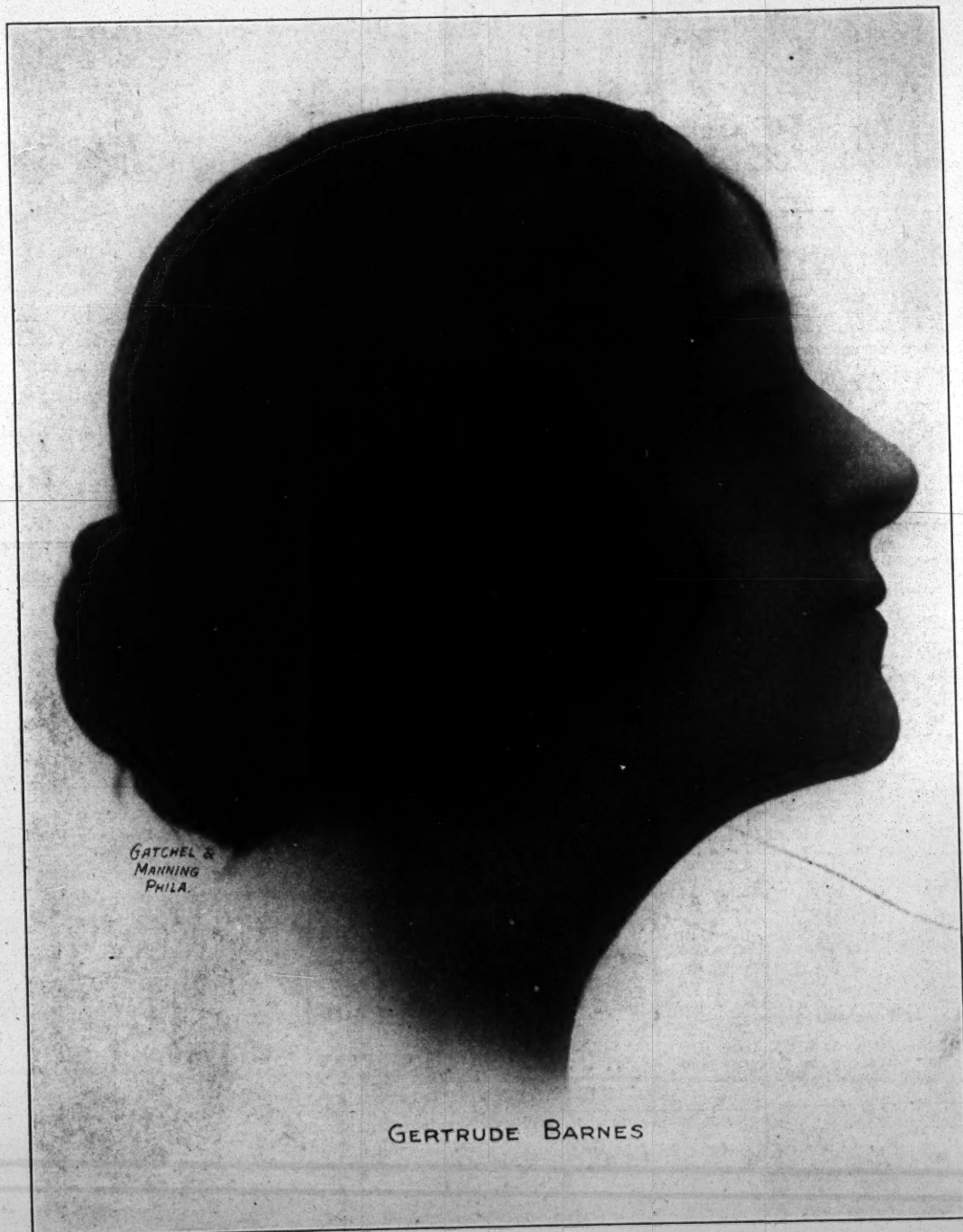
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CLAUDE R. ERBY RESIGNS.

Claude R. Erby, our Chicago manager, resigns the first of next month to conduct a new theatre which is to be erected on the Northwest side of Chicago.

Mr. Erby has ably represented THE CLIPPER in Chicago for the past two years, and takes with him our best regards and sincere wishes for success in his new enterprise.

THE FRANCIS BENEFIT.

Joseph Weber and Lew Fields, in "The Evolution of Weber and Fields," will be one of many striking features at the testimonial performance in behalf of William T. Francis, at the Century Theatre, on Sunday night, Feb. 25.

Mr. Francis, as will be remembered, succeeded the late John F. Stromberg as composer and musical director at Weber & Fields' Music Hall, and the entire Weber & Fields organization is making every effort to give him a rousing testimonial in the time of his great need. In their "Evolution," Messrs. Weber and Fields will attempt to touch the high places in their progress as comedians during the past thirty-five years, from their first performance as a song and dance team at six dollars a week, to their present eminence as the chief fun-makers in the big jubilee.

They will first present a song and dance as two Irish boys, which was their offering when they made their debut at the Chatham Square Museum thirty-five years ago. They will next do a transformation in black face, and appear as two pickaninnies in a buck and wing number. In the old days they made the change from white to black face in fifteen seconds—in fact that speedy transformation was one of the features of their act. Now, on a speedier track, they say they can make it in ten. From black face they will change to their German make-ups, and present five minutes of their sidewalk conversation act, which gave them the inspiration of their present funny sketches.

To conclude the "Evolution," Weber and Fields will do their famous "choking" scene, which is known from one coast to the other.

ACTOR-MANAGER NOW.

Lewis Waller, the English actor, will become an actor-manager very shortly. Mr. Waller is at present playing in "The Garden of Allah," but his contract expired some weeks ago. Early in March he will produce a play at one of the Broadway theatres, taking the leading role himself and assuming the care of an actor-manager. The play is likely to be "Monsieur Beaucaire" or "The Three Musketeers."

GOES TO ANNAPOLIS.

Since C. W. Boyer has acquired the New Theatre, Chambersburg, Pa., F. A. Shinnbrook, the past manager, has assumed the management of Mr. Boyer's Annapolis (Md.) house. James Fennimore Lee is manager at the New Theatre, Chambersburg, now.

FROM VARIOUS POINTS.

DEVIL'S LAKE, N. D.—A new vaudeville theatre is to be erected here.

GREENVILLE, Tex.—The Lyric has re-opened, which shows that the meningitis scare is about over.

WHEELING, W. Va.—A vaudeville theatre is to be erected in that portion of the city known as "The Island."

SAGINAW, Mich.—The Wolverine Theatre now has a "split week" policy.

DAYTON, O.—Dooley Joleen was able to leave the hospital some time ago, after an operation for appendicitis, and is now established here, awaiting final restoration of her health.

MEMPHIS, Tenn.—A new vaudeville theatre may be erected at East End Park this Spring.

TULSA, Okla.—The vaudeville season at the Garden ended Feb. 7. A new house will be erected here, to house Hodkins' vaudeville.

EVANSVILLE, Ind.—Warren and Frances were filled in late at the vaudeville theatre here, and had to close the show on the first night, and then appear in street clothes.

AURORA, Ill.—Madam Bedini's horses will be a part of the Hagenbeck-Wallace Circus the coming season.

FAIRMONT, W. Va.—The Ringling Bros.' Circus will exhibit here May 18. The show will come here from Wheeling, and the next stand is Uniontown, Pa. Nick Pettit was the contracting agent who arranged for the exhibition here.

PEORIA, Ill.—There is a possibility of Peoria and St. Louis capital finishing the Temple Theatre. I. C. Campbell, of St. Louis, is one of those interested. Messrs. Churchill & Burroughs started the Temple Theatre two years ago, but were badly treated by the booking combines, and finally gave up the project.

PORT HURON, Mich.—There will be a ten weeks' season of vaudeville at the Majestic, starting March 17.

PORT WORTH, Tex.—T. W. Mullaly will manage the new theatres in this city and Dallas, which the Weiss syndicate promises to build.

KANSAS CITY, Mo.—George Randolph, aged eighteen, was killed by John C. Ray, "crack shot" of a vaudeville company, who was cleaning his rifle in the dressing room.

DETROIT, Mich.—The rapidly increasing number of outlying vaudeville theatres in this city is frequently commented upon. J. C. Matthews, of Chicago, will book another new house, to open soon and it is rumored that Alfred Hamburger of Chicago, will have a house here in the near future.

MILWAUKEE, Wis.—Tom Brown, manager of the Five Brown Brothers, and Theresa Valerio of the Valerio Sisters, were united in marriage here. Miss Valerio was formerly with Ringling's Circus, and Mr. Brown was with that show at the same time. It was there that the friendship began.

DALLAS, Texas.—There is every assurance that the new theatre to be erected here will be one of the finest in the South.

ENGAGED FOR "THE PIGEON."

For the cast of "The Pigeon," which will be the opening play at the Little Theatre, next month, Winthrop Ames has engaged Russ Whytal, Frank Relcher, Sidney Valentine, Wilfred North, Reginald Barlow, Pamela Gaythorne, Lewis Seymour, Walter Howe, A. M. Botsford, Arthur Barry and Albert Dale.

FAMOUS RESTAURANT GONE.

Burns' Restaurant, on Sixth Avenue, between Forty-fourth and Forty-fifth streets, was closed permanently on Feb. 12, and sold at auction the next day. The place was opened fourteen years ago, and at one time was one of the noted restaurants in New York.

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PLAN MUNICIPAL OPERA HOUSE.

A municipal opera house, to cost approximately \$750,000, will occupy part of a proposed civic centre in San Francisco, Cal., if plans now being matured by the San Francisco Musical Association prove feasible.

It is proposed to start a fund for the erection of the building by procuring subscriptions for thirty boxes at \$15,000 each, and 200 single seats at \$1,000 each, while the originators of the scheme have formed a club and raised \$100,000 to start the project.

Sponsors for the plan say that the boxes have already been spoken for by wealthy San Franciscans. Mayor Rolph has instructed the city attorney to investigate the legal phases of the proposition. The plan is for the municipality to own and control the opera house.

Bonds for the civic centre are to be voted upon March 28.

ACTRESS WINS DIVORCE.

Louise Scott was granted a decree of divorce from Michael Kornblum, of Pittsburgh, in the Court of Common Pleas, at Pittsburgh, Pa., Feb. 12.

NOTICE.

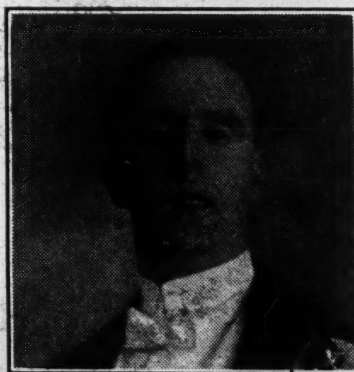
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